

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 50—No. 14.

SATURDAY, APRIL 6, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

SEASON 1872.

OPENING NIGHT OF THE SEASON.—MDLLE. TIETJENS.

THE Nobility, Subscribers, Patrons of the Opera, and the Public are respectfully informed that the OPERA SEASON will COMMENCE THIS EVENING (Saturday) April 6th, on which occasion will be presented BEETHOVEN'S Opera, "FIDELIO." Florestano, Signor Vizzani; Don Pizarro, Signor Agnesi; Il Ministro, Signor Menditorz; Recco, Signor Falli; Jacchino, Signor Ruaudin; Marcellina, Mdlle. Bauermeister; and Leonora (Fidelio), Mdlle. Tietjens. After the First Act, the Overture to "Leonor." Director of the Music and Conductor—Sir MICHAEL COSTA.

Director of the Music and Conductor—Sir MICHAEL COSTA.

In the course of the Evening, the National Anthem.

The doors will open at Eight o'clock, and the Opera will commence at half-past Eight.

Prices—Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Gallery, 2s.

Applications for Boxes, Stalls, and Prospectives to be made to Mr. Bailey, at the Box Office of Her Majesty's Theatre, Drury Lane, which is open daily from Ten till Five, at the principal Musicsellers and Librarians; and at the West-end Office, 201, Regent Street.

CRYSTAL PALACE.—THIS DAY.—TWENTY-FOURTH SATURDAY CONCERT.—Madame Bentham, Miss Abbie Whitney (her first appearance). Mr. Bentham, Solo pianoforte, Herr Carl Reinecke, Symphony in C, No. 9, Schubert; Pianoforte Concerto in D (Coronation), Mozart; Overtures, "Fidelio," Beethoven; and Festival (first time in England), Reinecke. Conductor, Mr. Manns. Admission Half-a-Crown; single stalls, Half-a-Crown; reserved seats, One Shilling.

MDLLE. CARLOTTA PATTI.

MDLLE. CARLOTTA PATTI will shortly arrive in London, and would accept Engagements for a limited number of Public and Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106, Boulevard Hausmann, Paris.

M. R. RANSFORD has the honour to announce his SECOND BALLAD CONCERT, on THURSDAY EVENING NEXT, April 11th, at Eight o'clock. ST. JAMES'S HALL.—Vocalists—Mdlle. Rutherford, Miss Edith Wynne, Miss Banks Miss Alice Barth, and Mdlle. Liebhart; Miss Poole, Miss Ransford, Miss Helen D'Alton, and Mdlle. Patey; Mr. Sims Reeves, Mr. Monten Smith, and Mr. George Perren; Mr. J. G. Patey, and Mr. Ransford. Pianoforte—Mr. Sidney Smith. The London Vocal Quartet. Accompanists—Messrs. W. Ganz, J. G. Calicot, Hamilton Clarke, and F. Stainliss.

Stalls, 6s; Family Ticket (to admit four), 21s; Balcony, 3s; Area, 2s; Admission, 1s. Stalls and tickets to be had of Mr. Austin, at the Hall, 28 Piccadilly; Messrs. Keith, Prowse, and Co., 48, Cheapside; Mr. Hays, 4, Royal Exchange Buildings; Mr. Ransford, 59, Welbeck Street, Cavendish Square; and of Messrs. Ransford and Son, 2, Princes Street, Oxford Circus.

MISS KATHARINE POYNTZ'S SECOND CLASSICAL CONCERT, TUESDAY, April 8th, at ST. GEORGE'S HALL, at 8 o'clock. The Vocal Concerted Music selected from the works of Beethoven, Mozart, Rossini, Paer, Sterkel, &c. Dussek's Sonata for Pianoforte and Violin. Vocalists, Messedams K. Poyntz, J. Jones, and Osborne Williams; Messrs. Raynham, Hillier, Jeffreys, and Maybrick. Instrumentalists, Miss Kate Roberts and Mdlle. Berthe Brons. Conductors, Sir Julius Benedict, Signor Bucatoni, and Mr. Osborne Williams. Tickets and programmes at Lamborn Cock and Co.'s, New Bond Street, St. George's Hall, &c., 10s. 6d., 3s., and 1s., at all music publishers; and Austin's Office, 28, Piccadilly.

M. R. HENRY LESLIE'S CHOIR.—MONDAY EVENING NEXT, April 8, at Eight o'clock, ST. JAMES'S HALL.—Selections from Bishop, &c. Ellen Horne, Patey, Enriquez, Linda Scales, Sims Reeves, and Falli. Tickets 6s. Family Tickets to admit four, 21s; 3s., 2s., and 1s., at all music publishers; and Austin's Office, 28, Piccadilly.

M. R. HENRY LESLIE'S CHOIR.—MR. SIMS REEVES will sing "SALLY IN OUR ALLEY," SULLIVAN'S new song, "ONCE AGAIN," and "HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN" (with chorus), on MONDAY EVENING NEXT, April 8.

NEW PART SONG FOR MALE VOICES, "O, MISTRESS MINE" by G. A. MACFARREN, price 6d. nett. Being number Four of "THE CHORAL HARMONIST," a selection of Part Music for Male Voices. Edited and dedicated to the Moray Minstrels and the Civil Service Musical Society, by their Conductor, JOHN FOSTER. Lists of Contents of the Work, on application to the Publishers, Lamborn Cock and Co., 163, New Bond Street; and Cramer, Wood and Co.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

Second Appearance of Mdlle. Albani—"La Sonnambula."

IN compliance with the general desire, Mdlle. Albani will repeat her performance of the character of Amina THIS EVENING (Saturday) in lieu of that of Lucia, as announced.

THIS EVENING (Saturday) April 6, will be performed BELLINI'S opera "LA SONNAMBULA." Amina, Mdlle. Albani (being her second appearance in England); Lissa, Mdlle. Corsi; Teresa, Mdlle. Anese; Count Rodolfo, M. Faure; Alessio, Signor Fallar; Notary, Signor Rossi; and Elvino, Signor Naudin. Conductor, Signor Vanesi.

Extra Night.—First Appearance this season of Madame Pauline Lucca.

ON MONDAY NEXT, April 8, "FRA DIABOLO." Zarina, Madame Pauline Lucca (her first appearance this season); Lady Koburg, Madame Demeric-Lablahe; Lord Koburg, Signor Champi; Lorenzo, Signor Bettini; Beppe, Signor Tagliafico; Giacomo, Signor Capponi; and Fra Diavolo, Signor Naudin. "La Saltarella" will be danced by Mdlle. Girod (her first appearance in England), and M. Desplaces.

Third appearance of Mdlle. Albani.

ON TUESDAY NEXT, April 9, "LUCIA DI LAMMERMOOR." Lucia, Mdlle. Albani (being her first appearance in that character and her third appearance in England); Enrico, Signor Cognati; Raimondo, Signor Capponi; Arturo, Signor Casari; and Edgardo, Signor Naudin.

Subscription night (in lieu of the last Tuesday of the season).

Madame Pauline Lucca—Mdlle. Sessi—First Appearance of Signor Nicolini.

ON THURSDAY NEXT, April 11th, "LES HUGUENOTS." With the following powerful cast: Valentine, Madame Pauline Lucca; Margarita de Valois, Mdlle. Sessi (her second appearance this season); Urbano, Mdlle. Scalchi; Conte di San Bris, M. Faure; Marcello, Signor Bagaglioni; Conte di Nevers, Signor Cognati; Huguenot Soldier, Signor Cesari; and Raoul de Nangis, Signor Nicolini (his first appearance this season).

Stage Manager Mr. A. HARRIS.

Doors open at eight o'clock, the opera commences at half-past.

The Box-office under the portico of the theatre is open from ten to five. Pit tickets, 7s.; amphitheatre stalls, 10s. 6d. and 5s.; amphitheatre, 2s. 6d.

FLORAL HALL, COVENT GARDEN.

The First Floral Hall Concert of the Season will take place on SATURDAY, April 20th. Full particulars will be duly announced. Stalls, 10s. 6d.; unreserved seats, 5s.—to be had of Mr. Edward Hall, at the Box Office of the Royal Italian Opera House.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.— Incorporated by Royal Charter, 1830. Under the immediate Patronage of—

Her Majesty the QUEEN.

His Royal Highness the Prince of WALES.

Her Royal Highness the Princess of WALES.

His Royal Highness the Prince CHRISTIAN.

His Royal Highness the Princess CHRISTIAN.

His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. The Earl of DUDLEY.

Principal—Sir STERNDALE BENNETT, MUS. D., D.C.L.

STERNDALE BENNETT SCHOLARSHIP.

A Scholarship, called "The Sterndale Bennett Scholarship," has been founded by subscription, as a testimonial to Sir Sterndale Bennett (Principal of the Royal Academy of Music), and will be CONTESTED FOR on SATURDAY, April 22, at Ten o'clock.

It is open to competition in any branch of Music for male candidates only (being British born subjects), between the ages of 14 and 21 years.

A preliminary Literary Examination will take place at the Institution, by the Rev. E. Duckworth, M.A., on MOPDAY, the 15th of APRIL, at Ten o'clock.

The successful candidate will be entitled to two years' free education in the Royal Academy of Music.

Certificate of birth must be produced. No application to compete can be received after SATURDAY, the 13th of APRIL.

By order,

JOHN GILL, Secretary.

Royal Academy of Music,

4, Tenterden Street, Hanover Square.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley

Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUMANN. SIXTH SEASON, 1872. The next Concerts of the Society, this Season will take place on Thursdays, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOFFMANN, Hon. Sec.

"SWEET EVENING AIR."

MR. VERNON RIGBY will sing WILFORD MORGAN'S new Song, "SWEET EVENING AIR," at Richmond, April 10th; Town Hall, Shoreditch, 15th; Brixton, 24th; Birmingham, May 2nd; Mr. John Cheshire's Harp Concert, St. George's Hall, June 10; and at all his Concert Engagements.

"MY SWEETHEART WHEN A BOY."

MMR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," at Stratford-on-Avon, April 8th; St. James's Hall, 11th.

"LITTLE BROOMS."

MISS BLANCHE REIVES will Sing "LITTLE BROOMS," from Offenbach's popular Operetta, "Lischen und Frächen," at Bury St. Edmunds, April 11th.

MISS CLARA DORIA, having been re-engaged for the Italian Season of the Parépa-Rosa Company in America, begs leave to announce that she will return to London about the middle of May. All communications to be addressed to her, No. 84, Gower Street, Bedford Square, W.C.

22a, DORSET STREET, PORTMAN SQUARE, W.

MDME. SIDNEY PRATTEN begs to inform her Friends and Pupils that she has removed to the above address, and that she continues to give Lessons on the Guitar and Concertina.

ALTO WANTED.

TEMPLE CHURCH.—There is a VACANCY for a FIRST ALTO in the Choir of the above Church. Salary at the rate of Sixty-five Guineas per annum. A holiday of Two Months in the long vacation. Testimonials, with a letter stating age, to be addressed to Mr. Hopkins, Choir Room, Temple Church, on or before the 17th inst.

THE TESTIMONIAL BANQUET TO SIR JOHN GOSS will take place at the Albion Tavern, Aldergate Street, on WEDNESDAY, April 17th, 1872. W. H. GLADSTONE, Esq., M.P., in the Chair. Full particulars and tickets may be had of the Hon. Sec., Richard Limpus, Esq., 41, Queen Square, W.C.

MMR. BRINLEY RICHARDS will return to London, April 10th. Letters to be forwarded to his Residence, 6, St. Mary Abbots Terrace, Kensington.—Hanau, Frankfort-on-Main, April 3rd.

SIGNOR CAMPOBELLO has the honour to announce his arrival in Town, after having appeared at some of the principal theatres abroad, amongst others, at "La Scala" of Milan. Signor Campobello hopes to meet with the same encouragement from his Friends and Patrons as when he sang in England last, under the name of Campi. All applications for Concerts and Oratorios, &c., to be addressed to Signor Campobello, care of Messrs. D'Oyley, Carte, & Co., 20, Charing Cross.

MDLLE. THERESE LIEBE.

MDLLE. THERESE LIEBE (violinist) begs to announce her Return from her Provincial Tour, and that she will remain in London for the Season. Communications about Engagements for Concerts, Soirées, Quartet Parties, &c., to be addressed to Mdlle. Liebe's residence, No. 7, Saunders' Road, Royal Crescent, Notting Hill, W.

MMR. WILBYE COOPER begs to inform his Friends and the Public that he has returned to Town. Letters respecting Oratorios, Concerts, Pupils, &c., address, 19, Great Portland Street, Oxford Circus, W.

MMR. GREAVES (Bass).—All Applications for Oratorios, Concerts, &c., to Mr. Cunningham, Boosey, 6, Argyll Place, Regent Street.

MMR. ARTHUR BYRON begs to announce that he is prepared to accept Engagements for Oratorios, Concerts, &c. All applications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MISS FENNELL begs to announce that she is in London for the Season, and prepared to accept Engagements for Oratorios, Concerts, Soirées, &c. All communications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MMR. A. LOCKWOOD having returned to London will accept Engagements as Soloist, and to give Lessons on the Harp. 31, Albert Street, Regent's Park, N.W.

MMR. GEORGE DOLBY begs to announce his return to England from America.—52, New Bond Street, London, W.

MADAME VANZINI will return to London on the termination of her engagement with the Parépa-Rosa Opera Company, now performing at the Academy of Music, New York. All communications to be addressed to Mr. George Dolby, 52, New Bond Street, London, W.

MMR. AYNSLEY COOK will return to London on the termination of his engagement with the Parépa-Rosa Opera Company, now performing at the Academy of Music, New York. All communications to be addressed to Mr. George Dolby, 52, New Bond Street, London, W.

MMR. SANTLEY will return to London on the termination of his engagement with the Parépa-Rosa Opera Company, at the Academy of Music, New York, about the middle of May. All communications to be addressed to Mr. George Dolby, 52, New Bond Street, London, W.

MR. W. H. CUMMINGS

Has the honour to announce the first performance of his

NEW CANTATA,

"THE FAIRY RING,"
ON FRIDAY EVENING, MAY 24TH, 1872.

ST. JAMES'S HALL.

Principal Vocalists—Miss EDITH WYNNE, MADAME PATEY, Mr. W. H. CUMMINGS, and MR. LEWIS THOMAS. The BAND will be complete, and comprise members of the Orchestra of the Philharmonic Society, &c. Solo Harp—Mr. John Thomas. The CHORUS will consist of members of the Choir of the Oratorio Concerts (by the kind permission of the Directors and Mr. J. Barnby). The Second Part of the Programme will be a MISCELLANEOUS SELECTION OF MUSIC.

The following eminent Artists will also appear—MADAME LEMMENS SHERINGTON, MR. PATEY, MR. MAYBRICK, and MADAME ARABELLA GODDARD.

Conductors—Mr. F. STANISLAUS and Mr. JOSEPH BARNBY. Stalls, 10s. 6d.; balcony, 5s.; boxes and gallery, 1s. Tickets to be obtained of Chappell & Co., 56, New Bond Street, and the principal Musicsellers.

MISS JULIA ELTON having recovered from her recent indisposition, is now able to fulfil her engagements, and requests all communications to be addressed to her residence, 14, Gloucester Road, Regent's Park, N.W.

IMPORTANT.

ATEACHING AND TUNING BUSINESS to be DISPOSED OF, yielding about £150 per annum. Sea-side and fashionable neighbourhood. For particulars, apply at once to "E. H. P.," care of DUNCAN DAVISON & CO., "Musical World" Office, 244, Regent Street.

REQUIRED, a few Voices of Refinement (Ladies and Gentlemen only), for a really Aristocratic Choir. Soirées fortnightly. Letters to be addressed to "Doctor," care of DUNCAN DAVISON & CO., 244, Regent Street.

THE QUEEN'S CONCERT ROOMS, Hanover Square, may now be engaged for Balls and Concerts, Bazaars, Soirées, Readings, Lectures, Wedding Breakfasts, Organ Recitals, &c. Apply to Mr. Hall. ROBERT COCKS, Proprietor.

AMATEUR INSTRUMENTAL SOCIETY,
ROYAL ALBERT HALL.

PRESIDENT—H.R.H. the Duke of EDINBURGH, K.G.
CONDUCTOR—Mr. ARTHUR S. SULLIVAN.
ASSISTANT CONDUCTOR—Mr. GEORGE MOUNT.

AN AMATEUR INSTRUMENTAL SOCIETY, which persons of all classes are invited to join, is in course of formation, in connection with the Royal Albert Hall.

A Course of preliminary Studies will be commenced almost immediately. Candidates for Election may obtain the forms of application from A. S. COLE, Hon. Sec. of the Amateur Instrumental Society, Gore Lodge, Kensington Gore, W., by whom due notice will be sent of the time for the testing of applicants.

NOTICE.—Members of the Society will, when they may require them, be provided, for the practice and concert nights, with free passes on the Metropolitan Railway.

The cost of the carriage of large instruments will be defrayed by the Committee of the Amateur Instrumental Society.

Candidates who are members of existing musical societies are recommended to produce certificates of their membership.

MR. VAN PRAAG,

GENERAL CONCERT AGENT, &c.

Mr. VAN PRAAG, after a lapse of upwards of twenty years, during which he has had the honour of serving the Ladies and Gentlemen of the Musical Profession, begs leave to forward his annual circular to his patrons, and to remind them that he still continues to undertake the management of Concerts, Matinées, Soirées, and also superintends Balls, engages Bands, Choruses, &c., &c.

Mr. VAN PRAAG datters himself after his many years experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, that he may again be favoured with their commands, and that no effort will be spared to be punctual. He begs to call the attention of the Ladies and Gentlemen to the adage, "What is worth doing is worth doing well."

All communications addressed to Mr. VAN PRAAG, care of MESSRS DUNCAN DAVISON & CO., 244, Regent Street, will be immediately attended to.

Quadrille Bands, for Large and Small Parties, supplied on the most reasonable terms. (Vide Press).

On parle Français. Si parla Italiano. Se habla Español.

Man spricht Deutsch. Men spreekt Hollandsch.

TO THE MUSICAL PROFESSION.

GENERAL MUSICAL AGENCY.

MR. E. CUNNINGHAM BOOSEY undertakes to negotiate Engagements, for the most eminent Artists, English and Foreign; to arrange Provincial Tours, CONCERTS, Fêtes, &c.—London: 6, Argyll Place, Regent Street. Agency for the right of performance of Offenbach's Operas, and Sole AGENCY for the London Ballad Concerts.

CRYSTAL PALACE CONCERTS.

Since our last notice of the Crystal Palace Concerts the directors have been steadily carrying out a principle the adherence to which cannot, we think, but be advantageous. At each performance the programme has included some composition, whether from a foreign or an English pen, altogether new to the audience. We have had an overture by Sir Julius Benedict; a symphony—or, as the author styles it, "Symphonische Phantasie"—by Dr. Ferdinand Hiller; a "Humoresque," so named, by Herr Anton Rubinstein himself, illustrating certain adventures of the "Knight of the Rueful Countenance;" an operetta by Schubert; a "Turkish Dance and Chorus" by Mr. C. Doffell; orchestral symphonies by Messrs. Henry Holmes and T. Wingham; and pianoforte concertos by Herr Johannes Brahms and Sir W. Sterndale Bennett. All these were as good as novelties; and some had never till now been presented in public. The overture—*Der Prinz von Homburg*, brilliantly scored and thoroughly dramatic—was written expressly for the Norwich Triennial Festival, of which Sir Julius Benedict has been conductor for about a quarter of a century, and was not the less welcome on that account. The *Symphonische Phantasie*, if hardly among the most remarkable orchestral compositions of Dr. Ferdinand Hiller, is nevertheless a work which only a master could have produced, and the execution of which at the Crystal Palace, directed by Dr. Hiller himself, was admirable. Herr Rubinstein's *Don Quixote*, of its kind something unique, is especially distinguished by the ingenious manner in which the orchestration is used to enforce and give fantastic colouring to its composer's ideas. Schubert's operetta, *Die Verschworenen (The Conspirators)*, by no means one of the happiest inspirations of that prolific genius, is, at the same time, well worth a hearing, inasmuch as everything that Schubert has left offers undeniable points of more or less interest. It is a comparatively early work, written in 1819, at Vienna, and not produced in public till upwards of 30 years after its gifted author's too early death. The symphony in A major of Mr. Henry Holmes is the well-conceived and carefully-developed effort of a really earnest musician, not perhaps strikingly original, and it may be added somewhat lengthy, considering the intrinsic importance of the materials upon which it is built, but inviting and commanding attention on more than one account. The performance (under the direction of Mr. Manns) of this symphony, which is by no means easy, and was previously unknown to the orchestra, left nothing to be desired, even by Mr. Holmes himself, who was loudly called for, and as loudly applauded when he stood up to acknowledge the compliment. Whatever may be the general opinion about the pianoforte concerto of Herr Brahms, none can deny that it is the work of a serious and thoughtful musician, or that in the second and third movements there is a great deal worthy admiration. Above all it is scored for the orchestra with great cleverness. Miss Baglehole, pupil of Mr. W. H. Holmes, one of the oldest and most distinguished professors at the Royal Academy of Music, deserves the utmost credit, not only for the talent, but for the industry she has shown in mastering such an exceptionally difficult piece, so as to be able to play it with facility before a large and critical audience. The "Dance and Chorus" of Mr. Doffell belong to an opera called the *Corsair*, and would doubtless be still more effective with stage accessories.

Further, in the way of novelty—that is, of novelty to the Crystal Palace audience—we have had J. S. Bach's orchestral *Suite* in D, and one of Haydn's finest symphonies in the same key, together with Mendelssohn's overture to his oratorio *St. Paul*, and Spohr's to his opera *The Alchymist*—the former elaborate and magnificent, the latter picturesque and vividly set forth in the orchestra, each in its way a *chef d'œuvre*. Nor must Spohr's symphony in D minor (No. 2) be forgotten; it is perhaps, with one exception, his best, though Mr. Manns has hitherto unaccountably passed it over. But surely Herr Richard Wagner, about whom we have lately heard so much, and whose *Fliegende Holländer* was brought out so creditably at Drury Lane only two years since, whose *Tannhäuser* has been so often conditionally promised, and whose *Lohengrin* is "positively" to be given at the Royal Italian Opera this season, has written other orchestral pieces as well worth hearing as the overture to the second named of these operas.

Why not occasionally bring forward the prelude to *Lohengrin*, the prelude to *Rheingold*, the *Ride of the Valkyrie*, the *Faust* overture, or the overture to the *Fliegende Holländer*? A change would be welcome at any rate. The Crystal Palace directors are perfectly right to introduce these works from time to time; for, if not heard, how are they to be judged? Mr. Walter Bache, one of our most talented pianists, has of late years been doing good service in this way by presenting the orchestral and other compositions of the Abbé Liszt, Herr Wagner's great patron; and the recent introduction of Herr Brahms' quartet in A at the Monday Popular Concerts, and of his pianoforte concerto in D at the Crystal Palace, is to be commended, as allowing amateurs, who object to being led by the nose, an opportunity of judging for themselves. Last, and very far from least, we have to mention the performance of Herr Joachim's splendid "Concerto in the Hungarian style," by Herr Joachim himself; to praise which would be superfluous, and to criticise which impossible. The concerto, though well known at the Philharmonic concerts, &c., had never before been heard at the Crystal Palace. Both the composition and the artist were appreciated at their worth, and the audience was roused to genuine enthusiasm.

The concert on Saturday, March 23rd—the 22nd, and last but four of the present series—was equal to any of its predecessors in variety of interest. About the two middle movements of Mr. Wingham's symphony in B flat we had an opportunity of speaking last year, *apropos* of a concert in the Hanover Square Rooms, at which the students of the Royal Academy of Music were allowed to exhibit their ability as composers and performers, vocal and instrumental, and where Mrs. Gladstone delivered the prizes. It is agreeable to be able to state that the first and fourth movements more than justify the praise bestowed upon the second and third. The first movement is well conceived, symmetrically planned, and developed in the happiest and most natural manner. Mr. Wingham is wise in his generation. Instead of trying to out-Schumann Schumann, as is too much the fashion with young composers now-a-days, he takes Haydn and Mozart as guides, and without borrowing their ideas, endeavours to follow in their footsteps, and to write in accordance with the method upon which they wrote, and which, until "abstract music" is abolished, and music is no longer an independent art, must remain, as it has been for a century and more, the model for universal acceptance. Adopting this method, Mr. Wingham escaped that vague diffuseness which is a besetting sin of modern times; and, whereas others who have little or nothing to say hold their hearers for a long time by the button-hole—like the *Ancient Mariner* of Coleridge, without his romantic story—Mr. Wingham, who has really a good deal to say which is worth hearing, can say it, and does say it, within reasonable limits. For this and other reasons his symphony made an impression upon us such as we have not for many years experienced from any new work of the kind. It appeared to impress the audience also; for the *scherzo* in which the drums (admirably played by Mr. Thompson) are employed in a most original and striking manner—terminating the movement as they begin it—was encored and repeated. Mr. Wingham was called forward and heartily applauded at the end. That the new symphony was really liked is unquestionable, and we are glad to know that such promising talent as Mr. Wingham's is still to be found among the students of the Royal Academy. Shortly after the symphony of the pupil came the concerto of his master, Sir W. Sterndale Bennett, Principal of the Royal Academy, who in boyhood, like Mendelssohn, produced music that will live, and, among other remarkable things, the pianoforte concerto in E flat—a masterpiece in the truest sense. But neither Sir W. S. Bennett nor Mdme. Goddard, his zealous disciple and interpreter, who so frequently comes forward in public with his works, stands in need of advocacy. It is surprising, however, that such a concerto as the concerto in E flat should be so rarely heard. The last occasion we can call to mind was at a Philharmonic concert in 1861, when the pianist was the same as on Saturday week. Although composed as far back as 1834, and first played by its author at a Royal Academy concert in that year, this concerto, second of six for which musicians are indebted to Sir W. S. Bennett, sounds as fresh as if it had come out only yesterday. The performance was listened to with marked interest throughout, each

of the three movements—the *adagio* particularly, one of the most beautiful ever written for the piano—making a deep and sensible impression. Madame Goddard was unanimously called forward at the end, and applauded with genuine enthusiasm.

The overtures at this concert were Beethoven's *Leonora* (known as "No. 1," but really No. 3 of the four orchestral preludes to *Fidelio*), and Mendelssohn's *Ruy Blas*. With the latter we have happily been long acquainted; with the former, thanks to those in authority at the Crystal Palace, we are becoming more and more familiar, and more and more surprised that it should have followed, instead of preceded, the magnificent and astonishing "No. 3." The vocal music was undertaken by Mdlle. Drasil, who was very successful in "Ah quel giorno," and Mdm. Peschka-Leutner, from the Opera at Leipsic. The last-named lady, one of the most famous dramatic singers now in Germany, had already created a very strong impression at the first Philharmonic concert in St. James's Hall. This impression was entirely confirmed on Saturday by the ability she exhibited in the fine soprano *Scena* from Weber's *Euryanthe*, and the facile and brilliant manner in which she executed some variations by Proch, the extraordinary difficulties of which she surmounted with consummate ease. The audience, the majority of whom, in all probability, had never heard of Mdm. Peschka, were fairly taken by surprise, and expressed their satisfaction in so unmistakable a manner that she was compelled to return to the platform and repeat the final variation. About the concert of last Saturday we must speak in our next.

M. R. W. G. CUSINS'S *GIDEON*.
(To the Editor of the "Musical World.")

SIR,—*Gideon* "the Third" contains, as I previously remarked, twenty numbers. *Gideon* "the First," saved from the block for a more becoming execution on a future occasion, is a somewhat larger work. Of the "Second" *Gideon*, produced, if I remember right, about six years ago, no performance in London has yet taken place. The production of these three works is in the highest degree creditable to our native talent. If, in my humble estimate of the various qualities of Mr. Cusins's effort, any word escapes me which some one of your numerous, well-informed readers should think ill-timed or otherwise inappropriate, I trust they will pardon my temerity in breaking silence on the subject: first, on the ground of the vast differences in taste respecting music; and, secondly, because no very exhaustive review of this elaborate work has yet come under public notice. The general impression of the recent performance of the oratorio was *decidedly favourable* to the composer. The rendering, in all points, was most complete and satisfactory, such as any composer would feel justifiably proud of; all genial souls might be pardoned showing the feeling; for the production of a new oratorio so perfectly should be a matter of congratulation to all concerned. I would venture to say that there are few, if any, places in the world where, at a first performance of a new work, so faultless a rendering could be obtained. The chief feature in the work—the chorus—is always well treated, especially in the last example, which is well wrought out, and very effective. The airs, instrumental and concerted pieces, are all put together with skill and thoughtfulness. Some listeners fancied they traced resemblances to other great works. I noticed nothing except the style, or form. The unaccompanied quartet, for instance, is a mould into which nearly every composer who has put pen to paper has placed some of his most lovely creations. Why should it be thought an unjustifiable imitation to follow an universal plan? The same with the other usual forms of writing. The work contains about 2260 bars, apportioned thus:—concerted music 229; instrumental 300; recitative 316; solo 670; chorus 745. The chorus has the lion's share of the duties; this is quite right; but since the main feature of the oratorio, *per se*, is the *chorus*, the quantity in that department is somewhat deficient for a really great work. Less than one third is an inadequate proportion. When a large number of chorus singers are assembled together for an oratorio performance they like to have sufficient to keep them employed at least half the time. Other qualities being equal, a work of this character will be popular with the listeners as well as with the singers in proportion as they have enough chorus placed before them. All

the grand *masses* have much more chorus than solo; most of them have at least three-fourths chorus. A composer, therefore, even should his work be a match for those of its class by other composers, is at a great disadvantage when he presents too small a quantity of chorus. In the *opera*, composers are mainly restricted by the capacity of the performers to remember accurately the music; a long fugued chorus would be impracticable. Not so in the *oratorio*, where the singers hold copies before them. A good, well developed chorus is consequently only to be heard at an *oratorio* performance; there it is absolutely indispensable. The solos, quartets, marches, overture, every other form of composition but the chorus with orchestra, can be heard elsewhere. To write a good vocal fugue, is the highest attainment in the art of music; *oratorio*, being the highest form, should always find its chief exponent in vocal fugue. Every other form should be used but as secondary and subsidiary to that impregnable stronghold. To write vocal fugue in a pleasing, as well as in a learned manner, should be the constant aim of the composer who would obtain the hearty good will of his hearers. If he condescend to select a pleasing theme upon which to build his learned devices, he will be enabled, without much loss of time, speedily to raise the audience to his own stand-point. How gratifying to find, at last, that he has made himself so clearly understood by his listeners, that his thoughts have been adopted by all around him. "His *imaginings*," to quote a well-known aphorism, have become "their *experiences*." The recitative, handled with much tact and cleverness, is slightly too protracted. Even Spohr, in his *Fall of Babylon*, could not hold the attention of an audience for a recitative of more than one hundred bars in extent; and I venture, somewhat diffidently, to think that it would be wise of a new writer to curtail this form of musical expression to its narrowest limits, consistently with the proper display of the sentiments he is illustrating. The most popular works have the minimum of recitative. *Israel*, 28 bars only; *Messiah*, 114; *Gideon*, 316. Next to the one mentioned concerning the chorus, this about recitative, is the most important principle. People will not patiently wait for recitatives that collectively would occupy twenty or thirty minutes of an *oratorio*. One or two exceptions occur in the works of the great masters; but in those cases the conceptions are in the highest degree wonderful and sublime; lifted, like "Comfort ye," entirely out of the ordinary range of recitative. In an age when there is a strong tendency to "recitative" whole chapters of libretto, it will not be considered out of place to call attention to the effect such a plan is certain to have on an audience. Success depends almost as much upon diminishing the number and curtailing the length of the recitatives as upon augmenting the dimensions and number of the choruses. Of the choruses in *Gideon* the first is simply a *chorale*, four of the phrases being in unison. The theme is given out in unison; and the *chorale* is preceded by an "introduction" for instruments, the first twelve bars of which are likewise in unison. When I read in my Cherubini (the received text book of all the great academies all over the world) rule one:—"endeavour to avoid the unison;" the "good and sufficient" reason being, "because thereby no *harmony* can be produced," and because "resources are therefore wasted;" comparing the letter and purport of its teaching with the forty-two measures of unison spread in detached phrases through the opening movement of this oratorio, I have no other course open to me but to conclude that a "new era" has dawned; Cherubini is *effete*; this is the real music of the future. Finding my "old-fashioned" mode quite "stamped out" by modern usage, I have no guage left to apply to the kind of composition which now obtains. "We have changed all that," is the language of modern art. "If it is beautiful, what care we for rules." True: so I forget my bookish rules and resign myself, notwithstanding the *contra mi fa*, the unprepared ninth, sharp seventh, and so forth, to the sway of the "music of the period." Even musical outline one does not now look for; it being one of the chief articles of the new creed that phrasing is not necessary. Not one of the "future school," of the smallest pretensions whatever to distinction, but has long passed the childish period of "tune writing," and accomplished the, to some of us at least, apparently impossible feat of composing music without any melody whatever. These "inversions" have somewhat amazed

my poor comprehension; but yet, I am not surprised to hear that they may find acceptance in very many quarters. Those who write music without melody, and can invent new rules to coincide with their own harmonies, are men of genius, privileged beyond ordinary plodders; their peculiar gifts lift them out of the range of ordinary criticism. I would, therefore, rather wait for the publication of the new laws, and not "rush in" just at the moment when what has hitherto appeared but as irregular chaos is being reduced to definite symmetry and divine order. In No. 2, "O, remember not our old sins," the most remarkable feature appears to be in the novel phrasing. First, we have an orthodox line of eight bars; next, two phrases of five bars each; then, three of two bars; followed by one of three; two of two; one of four; one of six; one of five; one of four; five; four;—then recurs the opening theme. The reckonings are made upon conservative grounds; but I need not say it is left an entirely open question for each hearer to decide for himself which he prefers. Of course, the old masters would be accounted *jejune* compared with the "future" school; this is not to be wondered at when it is remembered how "old maidishly" nice they were in their phrasing; everything they touched "counting out" like a charm, and scanning like a scrap of Virgil or Milton. But it is time to have done with this porcelain style; so we have now more freedom and, let us hope, more beauty exemplified. I only wish to be (though imperfectly the task is done) the mute chronicler of the position and objects of both, indeed, of all, musical parties, so that the casual looker-on may form his own opinion, entirely unbiased by any words from me or from anyone else. In No. 3 chorus, "Help us, O God!" the peculiarity is the persistent figure of the accompaniment, reminding one of a study for pianoforte or violin. When such unremitting figure represents a melody, as in "O, Baal" (Handel), "But the waters," "All we, like sheep," and others, a marvellous brightening up of the sentiment or situation takes place; but, should the passage be merely the constant iteration of a mere spread chord or paradigm, I will leave it for others to say whether it is in the way of the melody or not. I will only say for myself that I like it better as Mozart has done it in his Mass accompaniments, and as Handel in "Lift up your heads" and the "Hallelujah," for example, above the range of the voices; or, as in the three above mentioned, below them, than as Mendelssohn has done it in his "Baal" and "He watching over," on a level with the voices. On the additional distinguishing quality these two latter possess, of having no melody in the paradigm, I will not expatiate. The same reflections will apply to No. 5, air, "The eyes of the Lord are over the righteous." I cannot pass this by without referring the student to the full score of "But the Lord," which happy Felix has scored only in four parts, just the quartet. Every one essaying to write orchestral accompaniments would do well to profit by a complete digestion of one of the choicest models of accompaniment extant. The introduction of the harp, No. 6, "Scena" is exceedingly pleasant. One only wishes that the harp were as effective in sharp as in flat keys; but it is otherwise determined; yet I cannot help thinking those composers are the wisest who use imperfect instruments in their best and most cognate keys. Five out of the seven strings being somewhat dimmed to put it into D, the harp is heard under such circumstances to very great disadvantage. The iteration mentioned follows in No. 7, 8, 10, 13 and 17. No. 9 and 12 are long recitations; No. 11, a fugue chorus, an analysis of which would be beyond the limits of this letter. In No. 16 "Battle chorus" the accompanying paradigm of six quavers occurs identically no less than three-hundred-and-sixty-seven times over. Of course, it may be all right here; I only draw attention to the subject least the practice should increase so as to absorb every other subject that might come on for hearing. No. 18, triumphal march, with chorale, is one of the most attractive numbers the work contains. No. 19, quartet, the style is still that of the chorale; considering the capacity the author has shown for fugal devices this is rather to be regretted. No. 20, final fugue, has been worked out to 259 bars, and is probably the best chorus the oratorio contains. Seeing that the entire letter of the teaching of the scholiasts, as well as their whole spirit and intention is in favour of movement by degree or

step, a conciliation of the "powers that be," at least in the finale, would have been respectful to the theorists; but Mr. Cusins has thought best to proceed by skips of fourths, fifths, and even major-sixths; and, no doubt, he has some reasons quite satisfactory to himself in so doing. His work pleases a great many people, and will, most likely, speedily obtain additional popularity. It only remains to say that its perusal has afforded no small interest and delight to yours very truly,

March 22nd, 1872.

IDEALIZER.

—o—

CRYSTAL PALACE.

The concert given on Good Friday began with the "Old Hundredth" by chorus and visitors, accompanied by the united bands of the Crystal Palace and Coldstream Guards, and the grand organ, played by Mr. Coward. Afterwards came Molique's grand march from *Abraham*, by the two bands and organ, and then Signor Foli sang "Behold, I tell you a mystery," and "The Trumpet shall sound," Mr. T. Harper playing the trumpet *obbligato*. Madame Peschka-Leutner in "Hear ye, Israel," and Madame Patey in "O rest in the Lord," received unanimous applause. An attack of hoarseness compelled Mr. Reeves (who was welcomed in a most enthusiastic manner) to substitute "If with all your hearts" and "Waft her, angels," for "Then shall the righteous" and "Sound an alarm;" it being observable that he thus managed to retain the names of the two composers—Handel and Mendelssohn—in his performance for the day. It would be ungracious to lose sight of the obvious fact that Mr. Reeves, rather than disappoint his admirers, sang under great difficulty; and the warmth of his reception showed their readiness to take the will for the deed. After Mr. Reeves had sung his first air, Madame Rudersdorff gave the "Inflammatus," with the assistance of the choir, and was absolutely compelled to repeat it. Madame Lemmens-Sherrington earned another flattering tribute by her singing of "Let the bright Seraphim," trumpet *obbligato* by Mr. Harper, and she was obliged to repeat the air. Another great effect, of the same character as that produced by the singing of the Hundredth Psalm, was then created in the general rendering of "The Evening Hymn," by the united bands, the great organ, chorus, and visitors, joining in unison.

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CHRISTINE NILSSON'S RETURN TO NEW YORK.

(From the "New York Weekly Review," March 16th.)

It is by its hold on our emotions that opera exercises so powerful a sway and becomes more and more the most grateful excitement and permanent pleasure of the cultured and refined. And for the same reason those vocal artists who excel in emotional singing and whose acting harmonizes with the sentiment of the part, are esteemed the best and enjoyed the most. It is accordingly easy to account for the eminence to which Mdlle. Christine Nilsson has attained and for the profound gratification her performances impart. Her sympathetic temperament, and vivid and artistic conception enable her, perhaps almost instinctively, to identify herself with her rôle and thus interpret the creation of the composer with the sensibility and force of living reality. She is thus at once placed *en rapport* with all the sensitive and emotional minds in her audience, and they naturally sway and lead the rest. Her triumphs are therefore predestined by the fiat of Nature and Art.

Freshly and pleasantly as they dwell in our memory we pass over her sweet and pathetic Leonora of *Trovatore*, given on Friday, her still more tender and touching Marguerite of *Faust*, performed on Saturday, her exquisitely natural representation of Alice in *Roberto il Diavolo*, played on Monday, and reserve our few concluding words for her Violetta of Verdi's *Traviata*, represented on Wednesday evening last. We have seen in drama and opera more distinguished impersonations of this character than almost of any other, but remember none that we witnessed with so much satisfaction as that given by Mdlle. Nilsson. That she did more for the rôle than it merits, many a strict moralist will emphatically affirm, for she certainly invested it with the angelic halo of interior purity and self-sacrificing love which redeemed it from even the semblance of pollution. Whether such virgin gold should be spread over such finely tempered and mitigated evil we leave moralists to decide. The representation from the bright playfulness at the commencement through the varying course of love and life, till the arrival of the long threatened summons of death, was, in voice and action, in tone and expression, given with so much fidelity to nature or the perfection of art as to deprive the critic of the will or power to write anything but praise. For Friday (last) evening, *Lucia di Lammermoor* was announced; *Mignon* will be given at to day's matinée. On Monday evening (last night but two), *Faust*, with Nilsson as Marguerite. On Friday ensuing, *Hamlet*.

A JOURNEY ROUND THE NEW OPERAHOUSE,
PARIS.*

Some days before the *fête* of the 15th August, a state of extreme agitation and great activity was observable around the monument which is being got ready for the Imperial Academy of Music. Passing within the space enclosed by the hoarding, heavy waggons were perceived, bringing enormous personages, more or less fantastic, who had to be hoisted in the air with very great difficulty. They were Fames and Genii, who, carefully packed up, were destined to effect, head downwards, and without the assistance of their widely outstretched wing, their first and only flight. Around the basement, men were removing the scaffolding, for the purpose of unveiling four allegorical groups and four statues, placed against the façade. All these measures, and all this activity announced the first exhibition of the edifice in its entirety, a sort of grand rehearsal. It was asserted that, on the 15th, the edifice, appearing in all its completeness, in all its size, and with all its splendid sculptural ornamentation, would produce the magical and startling effect, so often promised, and so often discussed during the last two years. During these preparations for the *mise-en-scène*, the pundits of the compass and mallet indulged in verbose opinions, and arguments more or less impassioned, but endless. Some said that the groups were cold and stiff. They excepted, however, M. Carpeau's group, the lively animation of which forms rather too decided a contrast to the calm reigning around. That group was thought to have too much warmth and vivacity. What grave offence it occasioned! Others defended the stiffness, which they designated dignity. "You will see" they exclaimed, "how well this gravity will agree with the structure as a whole, and even increase its imposing effect." Concerning the four little statues, very little was said. Was this prudence or indifference? Their success was summed up in the simple fact of their being noticed. They really are scarcely visible, so discreetly are they placed, and a little neglect of them is almost pardonable.

In the midst of this confusion, this shock of ideas, these opinions, and these divagations, Jean Bonhomme, who is the paymaster, and liked to know if he has obtained his money's worth, maintained an air of reserve. He was in no more hurry to pronounce his verdict, than others had been to consult him. At first sight, and without desiring to be too rigorous, he thought the building appeared rather massive, standing out, as it does, between the houses, cut sharply off, on each side of it. The confused heap of stone, marble, and bronze, does not look at its ease in the narrow space assigned it. It seems as though it were going under the earth instead of rising from it. It wants a background to throw it forward. The *devanture* (front)—as Jean Bonhomme calls it—despite its glitter, and despite the variety of colours prominently distinguishing it, cannot succeed in standing out from the rest. It has a patchwork appearance, and does not prepare the spectator for the feeling he ought to experience on looking at a *temple*.

The diversity of tones, the admixture of different kinds of bright-tinted marble, the gilding of certain outlines and of the cornice, form a medley which shocks the general idea we connect with the entrance to a sumptuous monument. What would be thought of a green-spectacled Academician, in a black coat and trousers, who should patronise a rose-coloured cravat, and a yellow and green flowered waistcoat? His dress, however correct in other respects, would indisputably lose a considerable amount of that simple severity which commands our respect. The introduction, the overture—as we should say, in speaking of an opera—does not correspond with the vast proportions and the enormous development given to the work itself; far from paving the way for our admiration, it smothers our first outburst, by details inexplicable to a simple-minded person, or to the good-natured public, who, without meaning any harm, very often hit the right nail on the head. Thus, Jean Bonhomme said to himself in petto, that, as pillars were to serve as supports, they should naturally have been placed beneath and not above. Such a plan struck him as all the more logical from the fact that, owing to the way in which it is arranged, the lower part of the building does not appear able to support the upper part. The

persons to whom he ventured to communicate his artless impressions, did not agree with the latter, but replied: "When the edifice is completely freed from its surroundings; when you stand at the proper distance; and when time shall have tinted the pile, you will acknowledge that your judgment has gone astray; you will be unable to refrain from admiring the sober harmony the architect has obtained by his combinations, and the unexpected and novel effects resulting from a medley which strikes you as too bold, because it is not yet matured by age. However, come again on the grand day, and you shall be permitted to appreciate the merit of the monument."—"Good," said Jean; "Let us wait till then; I shall be very well pleased to find I am wrong; I shall even be charmed at retracting an opinion formed on the spur of the moment."

On the 15th of August, the day announced for the grand representation, for the rising of the curtain and the fall of the hoardings, Jean Bonhomme returned, but found the same obstacles as before. The scaffolding and the casings were still there. The place did not show any signs of being decked out for a *fête*. The chrysalis had not burst forth. Were we to tell you that Jean Bonhomme was extremely well satisfied; that he thought of thanking those who arranged the public joy; and that he did not cry out against the free-and-easy way in which he had been let in, we should be slightly at variance with truth. On the contrary, his disappointment was keen. The papers had for two months announced a splendid inauguration, flattering to his artistic proclivities, now they broke faith with him; and he did not much like the process, though frequently subjected to it. He cursed and swore a bit; but, not choosing to have put himself out of the way for nothing, he began to walk round the *bâtière* (building), firmly resolved to make an attempt to divine the design and to analyse its merits. He had promised himself that he would devote to the new Operahouse a part of the day which others employ in admiring the acrobats, the regattas, and similar diversions lavished on the public by the City of Paris, in honour of its sovereign, and he most conscientiously fulfilled the obligation into which he had entered towards himself.

Leaving the façade, which, on his first visit, had but slightly pleased him, he began his task at the other end, by going and stationing himself near the Boulevard Haussmann, at the entrance reserved for the Administration. Frankly, for a moment he was delighted. The mass, viewed from the back, really predisposes the spectator in its favour. The ornamentation is sober; the few things, such as masks and friezes, breaking the line a little, are in good taste, and do not attract the eye so as to prevent it from embracing the whole, which bears the stamp of true grandeur. Resting upon a solid base, the edifice rises powerfully, with nothing to interrupt it, and ends in time. We feel that it is finished, and that the architect has expressed completely his idea. Still the back, though indicating a grandiose conception, and a true sense of the aim proposed, has its defect, a defect the more to be regretted, because it might easily have been avoided; we refer to the doors, or rather the entrances. The principal door, the door on which the word "Administration" is written, appears to be simply a pretext for a mass of flourishes, while the two little ones flanking it are distinguished by somewhat too much simplicity. The pillars surmounting a large ball remind one too vividly of the entrance to middle-class villas of former days; all that is wanted are the earthenware bow-wow's, charged with defending the rustic lares. It will be urged in reply that they are the work-people's doors, intended for carts bringing scenery, carrying away rubbish, etc. The trivial uses to which they are to be applied is an extra reason why importance should be imparted to them by their form. There ought to be no weak points in a whole for which neither time nor money has been spared, and the doors are more than weak; they are common, hackneyed, and clash strangely with the general tone of the structure.

(To be continued.)

MILAN.—*Der Freischütz*, at the Scala, has proved a moderate success. The artists were good, but the getting up was the very reverse of creditable to the management of what is considered a first-class theatre.—Mdlle. Dejazet still continues a great attraction at the Teatro Santa Radegonda. She was first announced for three performances only; those three had become a dozen some time since.

* From the *Moniteur de l'Orphéon*.

MONDAY POPULAR CONCERTS.

(From the "Daily Telegraph.")

It is Mr. Arthur Chappell's pleasant custom to give, on the occasion of his "benefit," an entertainment akin to the "artists' concert" with which German musical festivals invariably wind up. At such times St. James's Hall becomes less a school of music than a place where those who, during a season, have imparted and received instruction, meet to bid each other a temporary farewell. The bonds of discipline are then relaxed; the artists play or sing what they think will give most pleasure; and the applause of the audience is rather an expression of personal feeling towards them individually than towards their immediate doings. As a matter of course, such cheery *réunions* are popular; and there was no reason for surprise at the crowd which filled St. James's Hall to overflowing on Monday evening week. We should like to believe that the large attendance was due, in some degree, to sympathy with an *entrepreneur* who has long and successfully catered for the highest artistic tastes. To the vast majority of his patrons Mr. Chappell is personally unknown; but none can be ignorant of the fact that, like the hidden coil of steel in a watch, he is the mainspring of the enterprise, and that upon him all depends. With what tact his duties are discharged the "happy family" of artists connected with the Popular Concerts makes clear, and we need not dilate upon his unflinching adherence to the lofty purpose for which the concerts were established thirteen years ago. It is pleasant, therefore, to look upon the exceptional gathering of last Monday, as a proof that Mr. Chappell enjoys the public esteem he so well deserves.

The programme was one in which, for reasons sufficiently obvious, solos took the chief place. Of these there were not fewer than nine, including three vocal pieces; choice falling in nearly every case upon music already familiar. Passing over the organ fugues of the Masters Le Jeune with an acknowledgment of the precocious talent their performance exhibited, we may remark that Madame Néruda's playing of the well-known *adagio* from Spohr's Ninth Concerto showed all the delicacy and technical skill upon which praise has so often been lavished. The tender grace of the music suited her, and she gave it an expression wanting nothing as a complete setting forth of the composer's idea. The same might be said of Madame Schumann's rendering of "Aufschwung" and "Schlummerlied"—two of the charming little pianoforte solos which best exhibit her late husband's delicate fancy. The execution of these was so perfect that the evening's rule against encores went for nothing, and Madame Schumann returned to play Gluck's favourite *Gavotte*—the one (in A) which has been arranged by Herr Brahms. Signor Piatti's performance of Veracini's Sonata in D minor, a work not long ago introduced by the unrivalled Italian cellist, was another great success, on grounds equally legitimate; as was Herr Joachim's incomparable execution of Bach's very extraordinary *Chaconne* in the same key. Fifteen repetitions have not lessened the wonder this work at first excited; but if, in the matter of violin difficulties, there is only one Bach, it also may be said that Joachim is his prophet. Thus regarding him, the audience recalled the gifted artist twice, and literally shouted their admiration. The vocalist was Madame Lemmens-Sherrington, who made her first appearance at the Monday Popular Concerts on this occasion, and received the warm welcome due to so great a public favourite. Her songs were varied in character, but each had a special interest, Mozart's "Deh vieni" representing that composer as few other of his airs could; Schubert's "Adina" being an epitome of all that is masterly in German Lieder; and Rudall's "Hearken, lady, to my lay," putting in a more than ordinary claim on behalf of native talent. It would be hard to tell which of these Madame Sherrington sang best; but it is easy to believe that her singing of all three raised the vocal department of the concert to a level of interest with the instrumental, and gave not less satisfaction. Madame Sherrington was recalled, and much applauded, after each song.

The concerted pieces were Beethoven's Serenade Trio (MM. Joachim, Straus, and Piatti); Haydn's Pianoforte Trio in G major (Madame

Schumann, Madame Néruda, and Signor Piatti); and Mendelssohn's posthumous *Andante* and *Scherzo*, in which the three gentlemen already named were joined by Herr Louis Ries. The accompaniments, entrusted to Sir Julius Benedict, were, as a matter of course, perfect.

WELSH CHORAL UNION.

This society gave its first concert for the season in Hanover Square Rooms, on Monday week, under the direction of Mr. John Thomas. A large audience attended to mark their appreciation of an apparently successful effort to develop the musical abilities of those Cambrians who have made the Sassenach capital their home. The credit of that effort belongs to Mr. Thomas, and the reception he met with was but a meting out of justice. Having gone so far, it is probable that the Welsh Choral Union will take rank as a permanent institution among us. Tuesday's programme included a number of Welsh airs and choruses, without which the salt of the entertainment would have lost its savour to most present. The solos in this selection were given by Miss Megan Watts and Miss Edith Wynne, whose names are a guarantee of excellence, and whose efforts were received with Celtic enthusiasm. Nor did the choruses fail to please as sung by a choir which is fast improving in most respects. The general programme comprised Sir Sterndale Bennett's *May Queen*, solos by Miss Wynne, Miss R. Jewell, Mr. Cummings, and Mr. Lewis Thomas, the ladies of the Royal Academy assisting in the choruses; and a grand duet in E flat minor for harp and piano, by Mr. John Thomas, who played it with Mr. W. G. Cusins. These *pièces de résistance* were rendered in a manner easily assumed from the admitted talent of the performers. The accompaniments to the *May Queen*, were admirably played on two pianofortes by Mrs. Henry Davies and Mr. W. H. Thomas.

*ROYAL ALBERT HALL.

(To the Editor of the "Musical World.")

SIR.—At the general meeting of the Corporation of this Institution, his Royal Highness the Duke of Edinburgh, in the course of his speech, is reported to have said that a series of concerts had been organized, in which the Royal Albert Choral Society would take part, "who would sing principally without accompaniment—a new feature in music in this country." It strikes me that those who allowed his Royal Highness to fall into this error must have forgotten that there is in existence such a body as Mr. Henry Leslie's Choir, who, for 17 seasons in London, have made unaccompanied part-singing the special feature of their concerts, and who have achieved an European reputation. Eminent composers have written specially for them, and Mr. Henry Leslie, the director and conductor, is not altogether unknown. There is great reason to be proud of the new society, but their singing will not constitute "a new feature in music in this country." Apologising for thus trespassing on your space,—I am, Sir, your obedient servant,

WALTER P. STOKES,

(Hon. Superintendent of Mr. Henry Leslie's Choir.)

40, Chancery Lane, March 27.

GOOD FRIDAY AND THE STANDARD.

(To the Editor of the "Musical World.")

SIR.—My attention has been called to the letter of "A London Manager" respecting the "licensing muddle," as he terms it, that appears in *The Daily Telegraph*, of Good Friday. The "London Manager" commits a grave error in saying "the Standard Theatre would open for a concert of sacred music on Good Friday, under no licence at all." I beg to state that the building in question is duly licensed, conformably to Act of Parliament, for services to be given on Good Friday, Christmas Day, and Sundays.—I am, Sir, yours, &c.,
Margate, March 30.

JOHN DOUGLASS.

DAVID GARRICK.

(To the Editor of the "Musical World.")

SIR.—It may interest some of your readers to know that a descendant of the great actor, a lad of 14, deaf and dumb, is now a candidate for admission to the Asylum of Idiots, Earlswood. He has derived so much benefit from the judicious treatment he received there that his election for life is most earnestly desired by his friends. He is the son of a labourer in the parish of Sunninghill, Berks, with a large family, and his mother is a grand-daughter of Garrick's brother. It is thought that the knowledge of these facts may induce many persons whose votes are not pledged for the next election (his 8th) to bestow them on George Sleet. Proxies will be gladly received by Mr. Hardyman, Sunninghill, Staines; Dr. T. K. Chambers, 64, Brook Street, Grosvenor Square; and by myself,

C. RAFFLES FLINT,
Vicar of Sunningdale, Berks.

MARRIAGE.

On the 1st April, at the parish church, St. Mary's, Scarborough, by the Rev. A. S. Aglen, PRISCILLA, eldest daughter of the late RICHARD HARRIS TINDALL, Esq., of East Mount, Scarborough, to Signor TESSEMAN, of Her Majesty's Opera, London. No cards.

CRYSTAL PALACE CONCERTS.

TWENTY-FOURTH SATURDAY CONCERT, APRIL 6th, 1872.

PROGRAMME.

OVERTURE, "Fidelio"	Beethoven.
SONG, "Deh! non voler costringere" (<i>Anna Bolena</i>)—Madame BENTHAM-FERNANDEZ	Donizetti.
SYMPHONY, in C (No. 9)	Schubert.
SONG, "Oh! cara immagine" (<i>Flauto Magico</i>)—Mr. BENTHAM.	Mozart.
SCENA, "Infelice"—Miss ABBIE WHINERY (Her first appearance)	Mendelssohn.
PIANOFORTE CONCERTO in D (<i>Coronation</i>)—Herr CARL REINECKE.	Mozart.
DUET, "Ab morir potessi adesso" (<i>Ernani</i>)—Madame BENTHAM-FERNANDEZ and Mr. BENTHAM.	Verdi.
FESTIVAL OVERTURE, "Friedensfeier," introducing "See the Conqu'ring Hero comes" and "Nun danket alle Gott!"	Reinecke.
CONDUCTOR	Mr. MANNS.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 241, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 6, 1872.

A LETTER FROM MENDELSSOHN.

A MOST interesting letter of Mendelssohn's is contained in the programme of the fourth of the admirable Saturday Evening Concerts, directed by Herr Wilhelm Ganz, at St. George's Hall. We subjoin it by permission of Herr Ganz:—

"DEAR MR. GANZ,—You have been on many occasions so truly friendly and kind to me, that now, without fear of being misunderstood or of hurting your feelings, I prefer saying at once what I have upon my mind.

"You intimated to me some time ago your wish that my *Meerestille* should be performed at your concert. This distinguished and friendly offer was at first so agreeable to my feelings that I disregarded all the difficulties in the way, and could only thank you for your kindness. Having now given the subject full consideration, I have convinced myself how difficult it would be for me to comply with your wishes, and as my reasons spring from my position as an artist, trust they will be equally convincing to you.

"It is now a long time since anything of importance of mine has been published (some few cantatas very hastily composed do not deserve to be mentioned), neither have I performed in public nor come forward as composer, so that I have fallen by degrees into obscurity, where I intend to remain until my foreign travels. The public is tired of me, and, all things considered, I cannot blame them for it; so that I greatly prefer waiting until my tour is over to re-appear as a comparative stranger. At the present time they would be indifferent to any good compositions of mine, and would blame the bad ones; friends would extol me and enemies blame me without discrimination, so that I prefer abstaining.

"Besides all that, the artists of the Royal Orchestra have conducted themselves in so unfriendly a way to me (I wish to avoid a harsher epithet), that I dare not appear again as their conductor, and you will easily understand that I am reluctant to confide the direction of this, my last and favourite overture, to anybody else. I regret very much to have learned from experience that the members of the Royal Orchestra do not wish to be conducted by me in public. I will not lay too much stress upon this, for I am probably yet too young and too obscure to be their conductor. To you the overture could not be of much consequence, for I could quote several concerts where symphonies and other compositions of mine have been performed, and when scarcely any one came to the Room to hear them. Therefore, excuse me and do not be displeased; and if you are in want

of a piano or a pianist, pray dispose of me; it will give me great pleasure to contribute, as far as I can, to such a splendid concert as yours undoubtedly will be. I remain, with esteem, yours,

"FELIX MENDELSSOHN-BARTHOLDY.

"Berlin, 19th October, 1828."

This letter is prefixed by Herr Ganz with a note, which also we are glad to reproduce:—

"The director has in his possession a letter from Mendelssohn to his uncle, Herr Leopold Ganz, written 44 years ago, of which the following is a translation. It may interest the audience, as showing how truly modest and unassuming was this great composer. The brothers Leopold and Moritz Ganz (concertmeisters to the King of Prussia) belonged to the Berlin quartet party, which first performed Mendelssohn's chamber music, he taking the viola part. The overture mentioned is that known in England as *A Calm Sea and Prosperous Voyage*."

One of the brothers Ganz was the father of Herr Wilhelm Ganz, so long well and honourably known as a musical professor in this country. The letter of Mendelssohn was written not long previous to his travels in Italy and Switzerland, of which he has left such glowing and eloquent records.

A SLIP AT ALBERT HALL.

THE Duke of Edinburgh can scarcely be held responsible for the statements made in his speech at a recent meeting of the Albert Hall Managers. He was, no doubt, "coached" for the occasion by some of the wise men who rule the destinies of the huge edifice at Kensington Gore; and, this being so, we are not surprised at the error pointed out in a letter which appears elsewhere. It was, indeed, news to learn that the Albert Hall Choral Society will be the first to produce unaccompanied choral music in England. The Duke of Edinburgh is credited with the possession of musical tastes, but his musical knowledge must be small, or he would certainly have set his "coach" right on a matter so generally known. There is, however, some excuse for a man who has literally been at sea many years. For those who are "at sea" only in a metaphorical sense, no extenuating circumstances can be urged.

CONCERTS VARIOUS.

Mr. Ralph Percy's last benefit ballad concert, on Monday week, at Store Street Rooms, was well attended. Miss Annie Lennox sang with expression "I heard a voice," and in her next effort, "The green trees whispered," rendered Balf's ballad in a clear and pleasing manner. Mr. Ganny gave "Eily Mavourneen" and "The death of Nelson." The latter was re-demanded, but the singer substituted "Tom Bowling." Miss Glennie sang commendably "The old cottage clock" and "The fortune-teller," while Mr. Cantle was encored in Sporle's "The Luggar." Mr. R. Percy was recalled by his friends after he had sung "The message," upon which he gratified them with "Alice, where art thou?" "Sally in our alley" was also given by this gentleman. Miss Ada Percival sang pleasingly "Tale of love," and Mr. Booth's violin solo met with approbation. Mr. Parker's "L'Assemblé des Fées" was a clever pianoforte performance, and was encored. The concert was well attended, and appeared to give satisfaction.

HERR JOACHIM left London on Thursday week for Berlin, via Hanover, in which last named city he was to perform at a grand concert previous to returning to what is now his established home. The Berlin musicians may rejoice in once more having among them a man whose example, if emulated, can only lead to good.

CARLSRUHE.—Herr Holstein's new three-act opera, *Der Haideschacht*, has been successfully produced. The third act is far better than the preceding two; still it cannot be designated anything very first-rate. This circumstance notwithstanding, *Der Haideschacht* will, probably, make the round of the German theatres, for German managers have not, any more than managers of other nationalities, many operatic novelties wherefrom to select now-a-days, and beggars, we are rightly and proverbially informed, must not be choosers.

PROVINCIAL.

BRIGHTON.—The third concert of the Brighton Choir and Orchestral Union was given in the banquet room of the Pavilion, under the conductorship of Mr. George Carter. The applause given to the various pieces in the programme was hearty and genuine. Mr. C. T. West gave his benefit concert in the Dome, when a selection from the *Messiah* was given. The solos were entrusted to Miss Alice Williams, Miss Warbreck, Mr. Bishop, and Mr. Jordan. Mr. Buckstone has given a performance of Mr. Gilbart's *Pygmalion and Galatea* at the Theatre, and Mdlle. Beatrice and her French troupe have commenced a series of performances in the same *locale*.

WINDSOR.—The *Express* of March 23 thus notices a concert given by the Windsor and Eton Choral Society:—

"The second concert for the season was given on Tuesday evening at St. Mark's Schoolroom, and, owing to the attractions presented, was a great success. Mendelssohn's *Elijah* was produced on the occasion, the principal parts being taken by Miss Banks, Madame Poole, both of whom are well-known in Windsor, Mr. Montem Smith, an old fellow-townsmen, and Mr. Orlando Christian, of the Eton College Choir. With the principal parts sustained by artists of such reputation it is needless to say that a rich treat was enjoyed by the audience. Miss Banks possesses a charming voice, and sang her music in a most pleasing manner, and in a smaller room would have been much more effective. Madame Poole also sang her parts with consummate taste and skill. Mr. Montem Smith sang in his usual artistic style; and Mr. Christian, upon whom the chief solos devolved, acquitted himself remarkably well in the difficult task assigned to him. The chorus consisted of members of the society, augmented by lady and gentlemen amateurs, mostly members of the Amateur Madrigal Society, and they gave the inspiring choruses with which the oratorio abounds with fine effect. The orchestra was an excellent one, including the band of the First Life Guards, strengthened by members of the Queen's Private Band and by gentlemen from the metropolis."

ROYAL ITALIAN OPERA.

More than ordinary interest was created on Tuesday night by the appearance of Mdlle. Albani, the young Canadian singer, as the heroine of Bellini's *Sonnambula*. A new Amina is invariably a subject of curiosity. No character in the lyric drama has tried the capabilities of so many artists of renown—from Pasta, the original, to Malibran, Grisi, and Persiani; from these to Sophie Cruvelli, from Cruvelli to Adelina Patti, and others too numerous to mention. Thus in no character does a *débutante* run a greater risk of failure, comparisons being inevitable. When we say, then, that Mdlle. Albani came honourably forth from the trying ordeal, and was received with high favour by an audience like that of the Royal Italian Opera—an audience, perhaps, as difficult to please as any in Europe—we say enough to show that the new comer must be endowed with exceptional gifts, and already, though so young, have put them to excellent use. Nevertheless, we shall not pretend to offer a decided opinion of Mdlle. Albani's talent until we are allowed other opportunities of testing it. That she has a genuine *soprano* voice, especially telling in the higher register, that she has feeling and expression, that she can phrase naturally and without exaggeration, and that her vocalization is distinguished by considerable fluency, may be admitted at once, as also that she possesses a certain amount of true dramatic instinct. More than this, without further experience, we are not prepared to state. There is always an excitement connected with the first appearance of a young and prepossessing dramatic singer which may or may not, as the case happens, mislead; and it is wiser, therefore, under such circumstances, to postpone definite judgment. About the impression produced by Mdlle. Albani upon the audience on Tuesday night there can be no possible question. She was more or less encouraged in everything she did, from the opening *cavatina*, "Come per me sereno," to the culmination "Ah non credea mirarti," with its brilliant sequel, "Ah non giunge," upon which the curtain fell amid unanimous plaudits, followed by a double "recall." The other parts were sustained by Signor Naudin (Elvino), M. Faure (Count Rodolfo), Mdlle. Corsi (Lisa), &c.

The opera on Thursday was the *Figlia del Reggimento*, with Mdlle. Sessi as Maria, of which more in our next. To night *La Sonnambula* will be repeated.

REVIEWS.

DUNCAN DAVISON & Co.

Thy Child's an Angel now. Poetry by S. P. H. Music by FRANCIS HOWELL.

The subject of this song is one which goes straight to the hearts of many, calling up emotions which, if sad, are also tender and dear. S. P. H. has written with great feeling and some poetic skill; while it must be said that Mr. Howell's music shows good taste combined with appropriate expression. The melody and accompaniments are fittingly simple, and take their proper place as accessories to the poet's thoughts.

Will Thou be True? Ballad. Words by S. P. H. Music by FRANCIS HOWELL.

This is the address of a lady to her lover, who is about to sail for a distant land, and possible temptations. The words are not wanting in earnestness, nor do they need the aids to expression which well-written and agreeable music can afford. As in the preceding instance, Mr. Howell shows careful regard for those amateurs whose executive powers are small.

Don't Sing, Birdie. Ballad. Words by S. P. H. Music by FRANCIS HOWELL.

We have here a set-off against the "Sing, Birdie, sing"—or adjurations equivalent thereto—of which modern song-writers are so fond; and we naturally feel anxious to know why the feathered minstrel is required to "shut up." It seems that the idea is taken from an anecdote which recently appeared in the *Musical World* to this effect:—A young lady, shortly before her death, spoke sadly to a mocking bird, which had been her pet, saying "Don't sing, Birdie, you annoy me." The bird's song ceased, and though after her death her friends strove to induce it to sing once more, all their efforts were unavailing; refusing food, it pined away; and in a short time it died. *Se non è vero, è ben trovato*; especially as it provoked S. P. H. to write some verses which will find a large number of admirers. The music is up to the mark of that noticed above, and we doubt not that "Don't sing, Birdie" will have a fair share of popularity.

Songs from the old Poets. For Voice and Piano. No. 1, "Ask me no more" (Carew); No. 2, "You meaner beauties of the night" (Wotton); No. 3, "Daffodils" (Herrick). Composed by JOHN W. FREES.

The idea of setting to music the lyrics of early English poets is not new, but it is one not lightly to be entertained. A musician who tries to carry it out needs special abilities, particularly does he need a thorough acquaintance with the musical style of the day in which his verses were written. "No man putteth new wine into old bottles," nor would any man complete the furnishing of a Gothic apartment with chairs and tables of the Louis Quatorze era. Mr. Frees appears to have kept this in mind so far as regards his melodies, giving himself freedom only in the matter of accompaniment. The association, however, is not incongruous, and we may say of the music generally that it appears to be the work of refined taste, graceful fancy and cultivated ability. These songs deserve the attention of all amateurs who can accept nothing from a lower source.

One Thought of Thee. Ballad. Written and composed by JOHN W. FREES.

This is a ballad for amateur tenors, written in the style they most prefer. Its subject is love; its treatment is easy. There are some showy high notes and a pretty little cadenza, with which a masculine warbler of the drawing-room might make a sensation among his feminine audience. *Verbum sap.*

Thy Heart shall be my Home. Written and composed by J. W. FREES.

A very plain and simple ballad, telling a straightforward story in a straightforward way. It is adapted for a soprano or tenor voice of moderate compass.

Harmony, Lov'd Harmony. Solo and part song. Words and music by ANNA MARIA EDWARDS.

This composition (which has a handsome title-page and is elegantly turned out of the publisher's hands) will doubtless command a large circle of admirers. Its character and structure well adapt it for home and social use, while there is much in the music calculated to make it acceptable. As a matter of technical criticism we might object to some points in the four-part writing, but these will be no drawbacks to the success of the piece.

CRAMER, WOOD & Co.

Rain Drops. Song. Words by L. DU TERREAU. Music by VIRGINIA GABRIEL.

We like Mr. du Terreau's verses better than Miss Gabriel's music, which the rhythm of the former seems to have hampered. Altogether, however, the song is a sprightly and agreeable one.

Are Other Eyes. Poetry by L. E. L. Music by CHARLES SALAMAN.

There is occasionally a suspicion of dryness about the elaborate songs of Mr. Salaman; but in the case before us we find elaboration united to great interest and much melodic power. The music grants little to incompetent executants, and demands to be well played not less than to be well sung. These demands complied with its effect justifies the composer's idea and vindicates his skill.

The Wanderers. Song. Words by REA. Music by ALFRED PLUMPTON. We have here a parabolic story of a mother and her child, who wander, weary and sad, towards home and rest. The subject is generally well treated, but the music of the last verse reflects special credit upon Mr. Plumpton, who has tried to do a good thing and succeeded. Amateurs with contralto voices and a willingness to study what they sing cannot fail to make an effect by means of this song.

Perdita's Song. By CHARLES SALAMAN.

This song exhibits its composer's usual high artistic purpose and conscientious endeavour. Mr. Salaman may, perhaps, have somewhat overstrained the sentiment here and there; but, if so, amends are made by the episode in the tonic major, the music of which is both appropriate and charming.

Oh! Give me back the Golden Days. Song. Words by M. BARR. Music by GIOVANNI SCONCIA.

This is a very well written and attractive song, simple in structure, and easy both to play and sing. It will be a great favourite among those who require, before all things, an expressive melody, and who, in order to obtain it, are ready to give up absolute originality.

Damask Roses Brightly Blooming. Song. Words by JAMES ROSCOE. Music by W. F. TAYLOR.

ONE of the simplest of Mr. Taylor's effusions. The melody has graceful phrases.

NOVELLO, EWER & CO.

She Whispered soft "I Will." Song. Written and composed by ALFRED B. ALLEN.

MR. ALLEN, in his dual capacity of poet and musician, has here given us a picture of a marriage ceremony. We see the crowded Gothic church, the "old dean" behind the altar rails, and the proud bridegroom in front of them; and we hear the organ burst forth as the whisper passes round "She's coming now." Then, enter the bride, all blushes and lace, leaning on "the old count's arm," while admiring comments upon her dress keep company with sympathetic tears. Finally she "whispers soft 'I will,'" and passes out a wife, smiling, *en route*, upon her father's faithful tenantry. Need we say more, or go on to discuss Mr. Allen's music? Surely not; having already said enough to satisfy every young lady reader that she ought straightway to buy the song.

EDINBURGH UNIVERSITY AMATEUR CONCERT.

(From a Correspondent).

We have pleasure in recording that at the final rehearsal for this concert, Professor Sir Robert Christison, Bart., the senior vice-president of the Edinburgh University Musical Society, presented Professor Oakeley with a conductor's baton, mounted in silver, as an expression of the thanks of the society for the warm and active interest he has taken in its affairs, not only as its president, but as its conductor. Professor Oakeley replied by thanking the society for the gift, and for the honour of having it bestowed by one for whom he had such deep respect. At the concert in which the newly-presented baton was first wielded, an orchestra numbering about forty performers, including all the best professional musicians of the town, with the addition of oboe, bassoon, and horn players from Glasgow or Manchester, was brought together, and made a most successful appearance. So much was this the case, that we feel justified in hoping that the first step of the ladder has been reached which may lead to greatly improved local results; and as the most effectual means of furthering the cause of music here lies in the establishment of a local orchestra—the *sine qua non* of real progress—we shall be forgiven if we refer to this concert with hopefulness and enthusiasm. The principal orchestral performance was the symphony of Mozart in G minor. The orchestra, under Professor Oakeley's baton, played together well in tune, and the balance of the whole was very good. The same may be said of Auber's brilliant overture to *Fra Diavolo*, and the fine war march from Mendelssohn's *Athalie*. Professor Oakeley conducted with steadiness and musically intelligence, and we hope often to see him occupying the same post—one in which he may do great things for the cause of music in Edinburgh and Scotland. The choruses and part songs were given by Students of our University.

MODENA.—A new opera, *Olema, la Schiava*, by Signor Pedrotti, will shortly be produced.

MISS DEMOREST AND THE BOSTON PRESS.

The peculiar fascinations of this young lady, both musical and otherwise, appear to have attracted quite as much attention in Boston as they have previously in New York. We learn that "a very large audience" had assembled to greet her in Music Hall, and that she had acquitted herself admirably. The *Traveller* speaks of her voice as "having many excellent qualifications, not the least remarkable of which were its purity, freshness, and sympathy." The *Advertiser* informs us that many of her high notes are "exquisitely clear, pure and sweet." The *Herald* compliments her by observing that "her style is easy and unaffected, her phrasing well defined, and her colouring tasty and artistic." The *Transcript* speaks of her "pure and sweet voice." The *News* informs us that she sang in "a very clear, pure voice, of great compass, very sweetly, and with much expression." It observes also, that "her enunciation is very distinct," and that "her voice shows careful training." The *Journal* alludes to its sweetness, freshness, and purity; while the *Times* speaks of its range and flexibility, and, like all the other journals, is attracted by her personal charms. Verily, Miss Demorest has much to be proud of.

But it is not in Boston alone that Miss Demorest has made such conquests. Some of the Bridgeport and New Haven papers have evinced even more enthusiasm in relation to her voice, musical culture, and personal attractions. The *Farmer*, the *Elm City Press*, and the *Palladium*, says "she is one of the prettiest girls that ever appeared before a New Haven audience, and are all loud in her praise, while one journal observes "although we have listened to many first-class artists, from the days of Jenny Lind to the present, there have been but very few who have so charmed us as did Miss Demorest."—*New York Art Journal*.

Miss Vienna Demorest, the talented young composer, whose musical abilities have been recognised and complimented by so many of our noted leaders, such as Grafulla, Dodworth, Baker, Operi, Downing, Stoepel, and others, is said to possess one of the sweetest and best soprano voices in America.—*New York Herald*.

(From the "New York Herald" Sunday, February 25th, 1872.)

Miss Vienna Demorest sang at the Church of the Strangers in aid of the "Fraternals," on Thursday, before an immense audience. Mr. J. R. Thomas being the director of the concert. Miss Demorest has made remarkable progress since her *début* at Chickering Hall, and her beautiful soprano voice was heard to advantage in the cavatina from *Lucia*, and other selections. She was rapturously encored, applauded and bouqueted. Her brother, Henry Clay Demorest, recited "The Gambler's Wife," with much power and pathos. The other artists were Mdme. De Ruyther, Senorita Flomena, Miss Downing and Messrs. Thomas, Walcot and Whiting. It would be difficult to name a more enjoyable concert, and Miss Demorest has, indeed, a brilliant career before her.

(From the "Evening Post" Friday, February 23, 1872.)

The concert given last evening by Miss Vienna Demorest in aid of the "Fraternals" at the Church of the Strangers was well attended, and apparently thoroughly enjoyed by the audience. Miss Demorest, who was the recipient of much applause and various floral tributes, sang some very delightful selections from *Lucia*, and some songs and ballads in a manner which led to her being recalled on each occasion. The other artists present were Mr. J. R. Thomas, the well-known composer and baritone, who conducted, Filomeno, the distinguished violinist, and one or two other persons of less note. The entertainment was varied by some recitations by Mr. Henry Clay Demorest, the brother of Miss Demorest, who is a young gentleman of undoubted genius, and whose efforts met with very great applause.

BRUNSWICK.—The programme of the fifth Subscription Concert contained two orchestral works of diametrically opposite character, two works far as the poles asunder: Herr Franz Lachner's *Suite*, No. 2, in E minor, and Herr R. Wagner's Overture to *Rienzi*. The audience appeared to consider variety charming, and applauded both the *Suite* and the Overture. Mdme. Sara Heinze, of Dresden, was the solo instrumentalist, performing Chopin's Pianoforte Concerto in F minor, and Weber's *Concertstück*. Herr Stagemann, from Hanover, was the vocal star.

LEIPZIG.—The programme of the twentieth Gewandhaus Concert, the last concert of the season, contained exclusively works by Beethoven, namely: Overture to *Coriolan*; Fantasia for Pianoforte, Chorus and Orchestra; and the Ninth Symphony. Herr Reinecke took the pianoforte part in the Fantasia.—During the Easter Fair, Herr Joseph Gungl, with his band, is announced to give a series of fourteen concerts in the large room of the *Hôtel de Pologne*.

OUR CONTEMPORARIES.

The *Sunday Times* speaks of Sir W. Sterndale Bennett's pianoforte concerto in E flat, and its recent performance at the Crystal Palace Concerts by Madame Goddard, as follows:—

"The second of Sir W. S. Bennett's six concertos has never before been heard at the Crystal Palace, and very rarely anywhere else, its last performance in London being given by Madame Arabella Goddard at a Philharmonic concert eleven years ago. We shall not stop to inquire the reasons for such neglect. Enough that the music may be searched vainly for them. The music, indeed, supplies abundant reasons why it should have frequent hearing—reasons based upon strictly classical beauty of detail and proportion of outline. Moreover, it should not drop out of sight, if only for the advantage of those who hold that Sir S. Bennett was never more than a talented imitator of Mendelssohn. The E flat concerto, at all events is no reflection of the man whose fascinating power is yet felt by our composers. Rather does it show the influence of Mozart—an influence never wholly without power where once it has been felt. Madame Goddard played the work in her best manner, making light of its difficulties which are heavy, and revealing all its beauties which are great. Nothing could transcend the fair pianist's success, and she was enthusiastically recalled."

LONDON BALLAD CONCERTS.

In its notice of Mr. Bookey's latest concerts, the *Daily Telegraph* said:—

"The season of the homely English ballad is during the winter months, when everything homely acquires a special value, and it should not be permitted to clash with the time when the music of 'society' reigns. Not that any fear of securing an audience need be entertained, if we may judge by the multitude which crowded St. James's Hall on Wednesday evening—a multitude so great and so well pleased that Mr. Bookey must have felt sorely tempted to announce an appendix series. By the way, as regards enjoyment, the philanthropist whose delight is in the spectacle of human happiness may find that spectacle in St. James's Hall at any ballad concert. How the well-remembered old ditties—would that they had a greater share of the programmes!—light up the crowd of faces, and set heads a-nodding in responsive rhythm! Never were sweet morsels rolled under the tongue with more gusto than 'Tom Bowling,' 'Auld Robin Gray,' and other of the *volkslieder*, which go so far to justify Fletcher's often-quoted dictum. Yet we are sometimes told that ballad concerts are worthy only of a pitying sneer! *Chacun a son gout*; but, for ourselves, we shall be sorry if the national relish for good English songs dies out. There is, however, no cause for alarm. When even street-boys whistle the themes of Beethoven's symphonies—and to that we may come, if Beethoven do not suffer an eclipse—the old English airs will remain a valued inheritance; and the Bookeys of the period will have a vocation."

PHILHARMONIC SOCIETY.

The *Daily Telegraph* thus criticised this Society's first concert:—

"The oldest and most distinguished of our musical associations entered upon its sixtieth season last Wednesday, and lost no time in performing a graceful act in *memoriam*. Since the close of last season a Philharmonic composer, executant, conductor, and director—for all these distinctions belonged to Cipriani Potter—has died, and it was fitting that honour should be paid to his memory at the earliest moment. This was done, and best done, by performing one of the departed musician's symphonies; choice falling upon No. 2, in D major. Hardly, we are disposed to believe, could a better selection have been made, assuming that with memorial honours was intended to be joined a vindication of talent. The work is masterly in its fluent tunefulness, sustained interest, and assured use of scientific resources. Belonging to the school which is, happily, still accounted classical, and partaking not a little of the vivacity and ease of that school's illustrious founder, Haydn, it will ever have claims upon the attention of connoisseurs, and ever be a proof that Cipriani Potter was no ordinary man. With the English symphony was associated the remarkable and highly-finished work in which Mendelssohn has left on record the poetical impressions received by him during his Scottish tour. It would be superfluous to praise the 'Scotch' symphony, and there are few of its details now unfamiliar to amateurs, who must perform, so great is the fascination of so much beauty, have eagerly seized every chance of improving their acquaintance with it. The first *Fidelio* overture and the ever-welcome prelude to *Der Freischütz* completed the orchestral selections. With regard to the performance of these works different opinions might be given by the same judge, according as he took, or refused to take, certain conditions into account. If it be impossible for the music of a Philharmonic concert to have more than one rehearsal, high praise is due to all concerned. Under such circumstances we have no right to look for much beyond general accuracy, and the vigorous execution, combined with wealth of tone, which characterizes a first-rate English orchestra. On the other hand, if greater preparation be possible, but denied, justice takes the side of censure. Want of strict regard for *nuances*, and a marked absence of the unity which is only attained when subordinates know the will of their chief, and have been taught to obey its smallest volition—these are not points which should cha-

racterize a Philharmonic orchestra, and while they do so that orchestra can never take high rank. It may satisfy an English audience, we grant, because, unfortunately, English audiences are satisfied with ease; but there is a higher good than the mere power of 'getting along,' and that will not, we fear, be reached under the present system."

MDLLE. ALBANI.

The opinions of the *Daily Telegraph* as to Mr. Gye's new *prima donna* was thus cautiously expressed:—

"Being a light soprano, her *début* as the Amina of *La Sonnambula* was almost a foregone conclusion; preference for that character by aspirants of her class amounting to a superstition, since the success achieved by Madame Patti eleven years ago. Covent Garden Theatre, therefore, was the scene of a familiar procedure last night—familiar from the moment Amina stepped upon the stage till the final chord of 'Ah! non giunge' had ended. On such occasions it is the good-natured habit of English opera-goers to encourage the *débutante* by every means in their power. They applaud her appearance, and cheer her through every portion of a formidable task, in a manner which must be as acceptable as it is undoubtedly honest and hearty. Of this habit, Mdlle. Albani had full advantage; the audience losing no opportunity of expressing their good wishes, and recalling her not less than six times in the course of the evening. So marked a demonstration must be taken to mean something more than encouragement, and, doubtless, there was in it not a little of positive approval. At this we are far from surprised, though it would be a premature act—one which, by the way, we shall not perform—to give a decided opinion upon Mdlle. Albani's claims. First appearances are notoriously deceptive; and, in opera, they as often do the artist an injustice as they mislead the sanguine auditor. Enough, then, if we state that the new-comer has a pure soprano voice of light texture, agreeable in quality, especially throughout the higher register; extensive in range, fairly expressive, and well under control. These important advantages could not be mistaken even amid the exciting circumstances of a *début*; and we may fairly assume that fuller use will be made of them on subsequent occasions, especially as Mdlle. Albani's vocal success culminated with 'Ah! non crede,' the most formidable test she had to encounter. Certain passages in that pathetic episode were given with real power, and the whole movement showed the artist to such advantage that her next appearance should be anticipated with interest. Neither the character played nor the conditions of its performance were favourable to an estimate of Mdlle. Albani's talents as an actress, and judgment on that point must be absolutely reserved. But, setting her dramatic claims aside, it is no small achievement to have presented an Amina on the Covent Garden stage able to command applause and excite anticipation. With having done this Mdlle. Albani must, in fairness, be credited."

The *Standard* expressed something like enthusiastic approval in these words:—

"The favour with which Mdlle. Albani was received might in a certain measure be attributed to the kind consideration always shown *débutantes*, but there was no mistaking the applause which followed the execution of the first *cavatina* in the opera selected for her *début*, viz., *La Sonnambula*, nor the ovations which ensued on the fall of the curtain after the first and second acts, for any other expression than that of intense gratification created by the exhibition of such marvellous talents and musical proclivities in such a young artist as Mdlle. Albani undoubtedly is. As the opera proceeded, and the opportunities for favourably impressing the audience increased, Mdlle. Albani rose still higher in the estimation of her listeners. The scene in the Count's apartments was admirably sustained, and the heart-rending grief of the unhappy Amina was finely portrayed, whilst in the succeeding scene, the address to the faded flowers, 'Ah non crede,' showed how well the young artist is capable of giving effect to cantabile strains, and the rondo, 'Ah non giunge,' displayed a facility of execution and an amount of artistic skill that fairly astonished every one present. The result was such a demonstration of delight and approval as is commonly designated a *furore*, and Mdlle. Albani received the most enthusiastic expressions of the appreciation her genuine talents had found. With regard to the quality and range of Mdlle. Albani's voice it may be remarked that she possesses an organ of rare sweetness, compass, and fluency. Without being particularly powerful, it is fresh, clear, and sympathetic. High notes are sustained with vigour but without effort. As an expressive singer Mdlle. Albani possesses abilities of a high order, and all her efforts last evening were characterised by great intelligence and well-directed skill. Although as an actress she has not yet acquired all the experience necessary to enable her to merge her own personality into that of the character represented, her style is natural and unaffected, whilst her personal appearance being much in her favour enabled her to engage the interest and attention of her audience in remarkable manner."

ST. PETERSBURGH.—There is a report that Russian Opera is to be placed on the same footing as Italian Opera, and confined to private enterprise. MM. Merelli, Lukaschewitsch, and Wederewski, are named as candidates for the management. M. Merelli is supposed to have the best chance.—Mdlle. Schneider took her leave from the public in the part of the *Grand Duchess*, after making about one hundred thousand francs in two months.

MUSICIANS BALD AND GREY.

(To the Editor of the "Musical World.")

SIR.—Thinking that you, as the acknowledged organ of the musical profession, may be disposed to take up the cudgels in behalf of its injured and insulted members, I write to direct your attention to an article on the performance of the *Messiah*, at Exeter Hall, last Wednesday; which article appeared in the *Echo* of the following day (March 28th). The writer thereof expresses himself dissatisfied with the *entire performance*; accusing Miss Wynne of importing "too much of the *Boosey Ballad* into *Handel*," and of "taking *frightful liberties* with the music;" Mr. Rigby, of being "not far behind her," (in taking "*frightful liberties*"), and of not shining in "But thou didst not leave;" and Mr. Whitney of singing "very well—but—"; and of attempting music for which his voice was not high enough.

Leaving these great guns to defend themselves, which they are all perfectly well able to do, let me solicit your good sword and buckler for the defence of the unfortunate "bald and white heads" in the orchestra, of which this sapient critic complains so piteously.

First, let me ask this scribbler of words if he was ever taught, in his infancy, to revere and respect the grey hairs of the just? Then let me inquire, if he never heard of hair becoming *prematurely grey*? And, having elicited from him the acknowledgement that *honourable* grey hairs are honourable, and that a grey head at *thirty*, is not a totally unknown phenomenon, let me ask him if he ever attended a Philharmonic or Crystal Palace (Saturday Concert) performance; though very likely he never did, as these critics frequently write from hearsay, from books of instruction, or from the reports of others; because, if he have witnessed these performances, he must have heard, and applauded those self-same bald and grey headed performers; for he is, by no means severe on *those* performances.

Now, will the *Echo* "be surprised to hear" that *I*, his humble servant, and a member of the S. H. S.'s orchestra, experienced the misfortune of my hair turning completely *white*—not merely grey, but *white*—at the age of *twenty*! And that, while only yet forty years old (the age when men are supposed to be "*in their prime*") I am about the *greyest* member of the profession. He may, therefore, take my word for it, that there are hundreds of grey-headed and bald-headed men in the profession who, while still retaining the vigour, power, flexibility, and even enthusiasm, observable in their darker-haired and better-covered competitors, combine therewith the great wealth of *knowledge* and *experience*: which two latter acquisitions, let me assure him, are of no small value in an orchestra, and that even he may find them of great service to him one of these days, *when he has fairly and properly earned them*.

But is it not worth while attempting to discover *why* it is that so many members of our profession have thus incurred the displeasure of this astute critic? For my part, I consider the *fact* to be of such trifling importance, that I do not care to speculate much on the subject; but, as our journalist seems to entertain so great a horror of grey hairs and bald pates, let me call his attention to the *sufferings* of the unfortunates whom he so ruthlessly condemns—sufferings and trials sufficient to whiten the hair of the healthiest, heartiest, and blackest amongst us—in the hope that he may be induced to exert his influence (which is, doubtless, great) in alleviating those sufferings, and thus preserve our hair and its colour.

Is he in the habit of attending the rehearsals under our "crack" conductors? If not, let me advise him to make it his business to do so, and he will soon discover the *cause* of our grey hairs and bald heads. Were he to witness the badgering and baiting to which we are subjected by our talented *chefs*; the intolerable waste of time in the frequent repetition of thousands of bars that we have played to perfection hundreds of times previously, while errors of *real* importance are overlooked by the score (not *in* the score). If he could hear us "lectured," by the merest novices (possessing respectable heads of hair) on subjects we were perfectly familiar with when the lecturers were in the nursery; if he could but see and hear all this; and if, in addition, he would recall the many occasions when the merits of the performance, due entirely to the talent and care of the per-

formers, has been awarded to the conductor, and the innumerable instances of the errors and shortcomings, arising from his ignorance or inexperience, being laid to the charge of the members of the orchestra; if he could, and would, but thus oblige me, he would very quickly arrive at the *cause* of our grey hairs and bald heads. Upon "second thoughts," being a great admirer of the "*divine sex*" in general, and of the much-maligned lady in particular, I will, in her defence, inform you that I heard several men of *real* experience (as distinguished from *critical* experience), some of whom, I am bound with sorrow to confess, were bald and grey-headed, remark on the beauty of Miss Wynne's rendering of *Handel* on that special occasion; while I, myself, though, by no means, presuming to set up *my* grey-haired judgment, in such a case, against that of the gifted writer of the criticism in the *Echo*, and confessing that I paid but little attention to the performance (so often has the *Messiah* tended to whiten my hair), was particularly struck by the purity, sweetness, pathos, and power of that lady's performance. As the ladies of the chorus are far too numerous for me to embrace (*in this defence*, I mean, of course), and as I feel I can safely leave the offending critic to their fair nails, I will now conclude by subscribing myself,—Your very obedient servant,

A NOT VERY OLD GREYBEARD.

P.S.—It may be urged that our critic refers merely to the *amateurs* engaged in the orchestra. But that such is not the case, is proved by his exempting M. Sainton, and M. Sainton ONLY, from his charge of grey-headed incompetency.

I am (pardon this *lady-like* conduct of mine) half inclined to believe that a grey hair has defiled the flowing locks of our learned critic; or, perhaps, something even worse (if that be possible) may have "got into his head" when writing the article in question; as I find him suggesting that Mr. Sims Reeves might be very advantageously employed by the Sacred Harmonic Society, to sing "*The trumpet shall sound*!"

March 31st, 1872.

[We have omitted certain passages in our correspondent's letter, for the reason that they savour of just the same kind of personality which he complains of in the *Echo*.—A. S. S.]

THE PAREPA-ROSA TROUPE.

(From the "Philadelphia Inquirer," March 20th.)

The near approach of Parepa's farewell, doubtless, had more to do with the crowded audience at the opera last night than the attractiveness of *Martha*. It is doubtful whether any *troupe*, in any part of the world, has ever been so well suited to the performance of this opera, or given it with such positive perfection as the Parepa company. Every portion of the cast is so happily distributed that prompter and director alike have an easy time of it, and the performance, to use a homely phrase, "runs itself." Parepa herself was in glorious voice, and indeed we never heard her otherwise. Her "*Last Rose of Summer*" was loudly encored, and in all that she sang her wondrous gifts of nature and splendid triumphs of art were alike conspicuous. The orchestra and chorus were as heretofore very prominent and in excellent hands, as Mr. Rosa was himself the conductor. The chorus seemed somewhat less powerful than usual, but we expect it to make ample amends in the magnificent choral music of to-night's opera. The attractions of this, the closing day of the brief series, are of a twofold character. In the afternoon Parepa will appear in *The Bohemian Girl*, assisted by Mr. Seguin, Messrs. Campbell, Castle, Seguin and others. *The Bohemian Girl*, musically speaking, should long ago have been shelved, but it still continues to draw, and with Parepa in the cast it is scarcely tiresome.

To-night Madame Rosa will take her benefit, and she selects that noble specimen of true art and profound science, *The Water Carrier*, by Cherubini.

The house cannot fail to be crowded on such an eventful occasion. To part with Parepa is like losing a friend. All the noble music of her extended *répertoire* has won fresh charms from her wonderful voice. All criticism has been exhausted in her favour; all sorts of comparisons have been made about her singing, but the fact remains that she is like no one else but herself; and until the two years of her absence shall have passed by, and we happily may welcome her return, we expect to hear no singer whose resources and talents will compare with those of Madame Parepa-Rosa. May every good fortune wait upon her wherever she may journey, and kindly bring her back again with all her wonderful gifts unimpaired.

ROME.—Mercadante's *Virginia* is a great success here.

WAIFS.

There is a vacancy for a first alto at the Temple Church.

Mr. Vernon Rigby is engaged for the Worcester Festival.

The new organ for the English church, Lyons, France, has just left the factory of Bryceson Brothers and Co., London.

The performance of Mr. F. Howell's oratorio, *The Land of Promise*, is announced to take place on Tuesday, at Westerham (Kent).

A powerful stage organ is being erected by Bryceson and Co. for Her Majesty's Opera, at the Theatre Royal, Drury Lane.

Mr. John Hullah has composed a new work for chorus and orchestra, which has been accepted by the directors of the forthcoming Worcester Festival.

Mdlle. Victoria Bundsen, the young and talented Swedish vocalist, is engaged by Mr. Mapleson, for the Italian Opera Season, at Drury Lane.

Mdme. Parepa-Rosa leaves New York for London, by the *Cuba*, on the 1st of May, being engaged by Dr. Ferdinand Hiller to sing at the Lower Rhenish Festival in Whitsundate, this year held at Dusseldorf.

The testimonial banquet to Sir John Goss will take place at the Albion Tavern, Aldersgate Street, on the 17th of April, 1872. W. H. Gladstone, Esq., M.P., in the chair. Full particulars and tickets may be had of R. Limpus, Esq. (Hon. Sec.) 41, Queen's Square, Bloomsbury.

Mr. Charles Goffre, who has returned from America to fulfil his engagement at the Italian Opera, received the thanks of the passengers of the ship "France" on their arrival at Liverpool—A "Round Robin" letter signed by the passengers, expressing their thanks for his kindness in helping to dispel the *ennui* of the voyage by the exercise of his musical abilities.

Mr. Henry Leslie acknowledges the following sums in aid of the case of distress mentioned in his letter of the 26th inst.: From R. F. Ingper, £1 1s.; Charles J. Rowe, 5s.; A Poor Catholic Priest, 2s 6d.; A Widow, 1s.; Mrs. Macdonald, 2s.; A Mite from A. Z., 2s 6d.; W. M., 1s.; C. S., £5; F. C., 2s 6d.; M. B., 2s 2d.; A Friend, £2; P. T. N., £5; W. H. P. L., 5s.; C. F. H. L., 5s.; R. M. L., 5s.; R. L., £1; Measrs. P. and S. Beyfus, 10s.; X. Y. Z., £6 12s.; Mrs. Loutit, 2s 6d; B. D. V., 5s.

The *Newcastle Daily Journal*, of March 16, in noticing a recent performance at the Theatre Royal, of the *Duchess of Gerolstein* (with Miss Julie Matthews as the Duchess), says of Miss Emily Muir's performance in that opera:—

"We were very much pleased with the modest and becoming character which Miss Muir gave to the peasant girl, which was exactly what it ought to be, neither too prominent nor too subdued; and the little vocalization that fell to her share exhibited no less beauty of voice than genuine good taste."

The Civil Tribunal of the Seine has pronounced judgment in the following case. Mdlle. Irma di Murska had contracted in 1862, through the agency of M. Verger, an engagement for five years with M. Lanari, director of the Pergola of Florence. M. Verger was to receive 5 per cent. on the artist's salary. After a few months, the engagement was cancelled, but M. Verger, thinking himself entitled to the whole commission, as if the original contract had been fulfilled, put a lien in the hands of M. Bagier for 3,300fr. out of the money due to Mdlle. di Murska. The counsel for claimant argued that the lady had broken the arrangement for her own pleasure, and that his client was entitled to his commission. The advocate on the other side showed that the performance had been interrupted by pecuniary embarrassments of the impresario, but offered M. Verger 500fr. as compensation. The Court, adopting that view, gave a decision accordingly.

Our Italian operatic repertory—says the *Journal de St. Petersburg*—which has now become stereotyped, was, thanks to the visit, unfortunately only too short, of Mdme. Lucca, enriched and refreshed up by two extra operas, namely, *Don Giovanni*, a revival, and *Mignon*, for us a novelty. In *Fra Diavolo*, Mdme. Lucca, as Zefine, has not much to sing; yet she did not adopt the customary mal-practice of interpolating something effective, no matter whether by Auber or anybody else, as our Zerline in the *Maria Theatre* did a short time since, enhancing her part, for the sake of effect, by a bravura-air from another of Auber's operas. Artists like Mdme. Lucca do not require to do this; they produce effect without interpolating bravura airs. I cannot here enter into all the various delicate touches distinguishing Mdme. Lucca's charming interpretation of the little part of Zerline; I will merely remind the reader of the fair singer's eminent qualities already mentioned; here, as elsewhere they were perfectly apparent. Mdme. Lucca's great hit was her masterly gradations of delicate light and shade thrown into the "couplets," describing *Fra Diavolo*, in the first act.

THE ORATORIO CONCERTS.—Mendelssohn's *Elijah* is to be repeated at the ninth concert of this series, which takes place on Wednesday evening next at Exeter Hall. The cast announced is specially good, including Madame Rudersdorff, Madame Bentham-Fernandez, Mr. Sims Reeves, and Herr Stockhausen—Madame Fernandez undertaking the contralto music for the first time in London. The other parts will be sung by Miss Spiller, Miss Dose, Mr. Nordblom, Mr. Stedman, Mr. Pyatt, and Mr. Smith. The concert will, as usual, be conducted by Mr. Barnby.

The banjo in the railway carriages might be described as music in the wrong place, even though the instrument is only employed for the discomfort of the third-class passenger. At present that much-enduring personage, between hard seats, rattling windows, and slow trains, does not find his journeys agreeable; but if street musicians were allowed to perform, they would be unendurable. It is gratifying, therefore, to read that Mr. Robert Johnson, who has graduated as "Nigger Minstrel," was punished by a magistrate for annoying travellers in a third-class carriage on the Brighton Railway. The Underground line was threatened by a plague of fiddlers some time ago, but the nuisance was put down. The noise of a train is enough to try the nerves and brain; but if gentlemen of Mr. Robert Johnson's calling were permitted, they would soon diminish the traffic receipts. Mr. Johnson stated that his banjo was broken; and it appeared in evidence that when the passengers intimated that his performances were not appreciated, he retorted by cutting one person's forehead, and by abusing everyone round. This conduct was decidedly unbecoming; and it is to be hoped that Mr. Johnson and his tribe will in future repress what would seem to be an instinct for persecution which exists amongst the copper troubadours of the day.

The recent performance of *La Juive*, at the Royal Opera, Berlin, with Mdme. Lucca as Rachel, filled every place in the house. A few days previously, *Il Trovatore*, with Mdme. Malfinger, had been given to a miserably thin audience. While this alone proves eloquently that Madame Lucca is the *prima donna* here, and that she still stands, as she ever has done, alone, everyone happy enough to obtain admission, for his hard cash, must have been deeply moved by the highly dramatic impersonation of this most popular of ladies. In the *finale* of the first act, her voice, so full of soul, rose high above the *fortissimo* of the orchestra, and electrified her hearers. The aria in the second act was the performance of a dramatic singer, in her way unrivalled; with genuine southern passion did Madame Lucca prefer the charge against her lover. But all this was inferior to Rachel's meeting with Eudoxia. We never beheld more majesty of demeanour, more nobleness of tone, than was displayed by Mdme. Lucca, when, like an avenging angel, she triumphed over her rival. With her large blue eyes directed towards Heaven, and with the resolution in her heart to meet death voluntarily, she stood as one transfigured, who has already half quitted this earth.—*Berlin Echo*.

DARMSTADT.—A grand historic-romantic opera, *Agnes von Hohenstaufen*, will be the first novelty produced at the new theatre in course of erection. The music is by Herr Marpurg.

PEGGY.—After a retirement of twenty-six years from public life as a pianist, the Abbate Franz Liszt has once again appeared in the concert-room. He gave a concert here on the 18th ult., and it is almost—perhaps, wholly—superfluous to say that the event created immense excitement in musical circles. The concert was advertised to commence at eight o'clock, but long before that hour the carriages began rolling to the Redoutensaal. The "Künstlerzimmer," or "Artists' Room," was, on this occasion, thrown into the auditorium. It contained seven rows of seats. On the platform stood two pianos; one was for Liszt's accompanist, Herr von Mihalowich, and the other, decorated with magnificent garlands of the national colours of Hungary, for the concert-giver himself, whose chair was ornamented with laurel wreaths. Every eye was strained to catch sight of him whose name still sufficed, as it sufficed years ago, to attract an audience that filled every nook and corner of the building. Meanwhile, Liszt was standing concealed behind a column, and attentively scanning, through an opera-glass, the densely-packed rows of human beings before him. He was about to step upon the platform, when he and everyone else present were surprised by an unexpected event. "Make way! make way, there" was heard from the vestibule. Young Count Apponyi appeared at the door. "Eljen," exclaimed those stationed there, and others took up the cry. The Grand Duchess, Klodilde. These were followed by the Emperor; the Crown Prince, Rudolph; the Grand Duke Joseph; Count Bellegarde, and the usual suite. The Abbate now took his seat at the piano. He was dressed in a soutane, over which he wore the chain of some order. The concert was, of course, a great success.

MUNICH.—A one-act comic operetta, *Der Dorfbarbier*, by Herr Hornstein, has been produced and favourably received. It was not well performed, but the freshness and unaffected charm of the music obtained for the composer a genuine success.

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These productions, however, are of unequal merit. While some are everything we could desire, considering the nature of the subject,—others (and they, perhaps, the greater portion) are, it must be owned, nothing more than sorry adaptations to popular street tunes of the stock phrases and illustrations of the Teetotal platform, sounding grotesque and vulgar in the fastidious ear of taste. At all events, no one will deny that the number of really good Temperance songs may be increased with advantage to the cause they are designed to promote; so that the contribution of another score to the common stock, adapted to as many separate tunes, needs no apology. Something also may be said as to the tunes. These should always possess intrinsic merit, and not owe their popularity to some passing whim of the place or hour. Now, to my mind, none seem better to answer this description than the songs of Charles Dibdin, which, as sung by Incledon, our grandfathers and grandmothers applauded to the echo. Dibdin himself was the slave of drink, and many of his songs go to encourage the drinking habit in those for whom he wrote, the tars of Great Britain,—men, one would think, who, of all others ought to keep a steady brain in their heads.

To the present generation, accustomed only to airs of far inferior value, those of Dibdin would come with all the attractions of novelty, nor is it so difficult as might be supposed to effect the transformation of this priest of Bacchus into the apostle of temperance. The tunes I have selected are full of life and expression, bold or pathetic as the subject demands, but never ranting or lackadaisical. In short, our author was a genius, and genius retained on the right side may surely effect as much for temperance, as, on the wrong side, it has ever done for drink and degradation.

As to my own part in this business. I have not attempted to imitate, or, rather parody, the words of my author, except in one or two instances. The songs are original, whatever be their quality in other respects; and all the praise I claim for them is, that they are strictly in character; that is, in keeping with their respective airs. With my author, I have taken especial pains not only to make the air and the general sentiment of the song agree, but that the words should vary with the varying strain. Dibdin's tune was inspired by the words. His adapter had to reverse the process, by making words in harmony with the tune.

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